

The Musical World.

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—Goethe.

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SATURDAY, JUNE 27, 1868.

PRICE { 4d. Unstamped.
5d. Stamped.

HER MAJESTY'S OPERA.

THEATRE-ROYAL, DRURY LANE.

Mdlle. Clara Louise Kellogg—"La Figlia del Reggimento."
THIS EVENING (SATURDAY), JUNE 27TH, will be performed Donizetti's Opera,
"LA FIGLIA DEL REGGIMENTO."
Tonio, Signor Bettini; Sergente Sulpizio, Signor Gassier; Un Paesano, Signor Agretti; Un Ortenzio, Signor Z-boli; Caporale, Signor Casaboni; La Marchesa, Madame Demerle-Lablache (who has kindly accepted the part); and Maria, Mdlle. Clara Louise Kellogg (her first appearance in that character), who will introduce as the finale, the "Kellogg Valse," by Arditi.

CONDUCTOR - - - - - Signor ARDITI.

Commence at Half-past Eight o'clock.

Stalls, One Guinea; Amphitheatre Stalls, 7s. and 5s.; Reserved Box Seats, 10s. 6d.; Gallery, 2s. 6d.
Boxes, Stalls, and Places may be obtained at the new Box-office, Her Majesty's Theatre, next Pall Mall, open under the superintendence of Mr. Nugent from Ten till Five; also at the Box-office, Theatre-Royal, Drury Lane, under the Front Portico; and at the principal Librarians' and Musiciansellers'.

NEXT WEEK.

Titians, Nilsson, Kellogg.

MONDAY NEXT, June 29th, Mozart's Opera, "LE NOZZE DI FIGARO."

TUESDAY NEXT, June 30th, "LA FIGLIA DEL REGGIMENTO."

Mdlle. Christine Nilsson.—Grand Extra Night.

THURSDAY NEXT, July 2 (first time this season), Gounod's Opera, "FAUST," Scenery by Mr. William Beverley. Faust, Signor Ferens; Valentino, Mr. Santley; Mephistopheles, Signor Gassier; Wagner, Signor Casaboni; Siebel, Madame Trebelli-Bettini; Martha, Mdlle. Corsi; and Margherita, Mdlle. Christine Nilsson. Conductor, Signor Arditi.

M D L L E. TITIENS will appear as LA CONTESSA on MONDAY NEXT.—HER MAJESTY'S OPERA.

M D L L E. CLARA LOUISE KELLOGG as MARIA, in "La Figlia del Reggimento," THIS EVENING and on TUESDAY NEXT; and as SUSANNA on MONDAY.—HER MAJESTY'S OPERA.

M D L L E. CHRISTINE NILSSON as CHERUBINO, in "Le Nozze di Figaro," on MONDAY NEXT.—HER MAJESTY'S OPERA.

M R. MAPLESON'S BENEFIT, at the CRYSTAL PALACE, on WEDNESDAY, JULY 15TH, supported by the whole strength of Her Majesty's Opera.

LAST MORNING PERFORMANCE.

MAD L L E. CHRISTINE NILSSON.

WEDNESDAY, JULY 8TH (last time), Donizetti's Opera,

"LUCIA DI LAMMERMOOR."

Edgardo, Signor Mongini; Enrico Aston, Mr. Santley; Raimondo, Signor Foll; Arturo, Signor Argenti; Normanno, Signor Casaboni; Alisa, Mdlle. Corsi; and Lucia, Mdlle. Christine Nilsson.

CONDUCTOR—SIGNOR ARDITI.

Doors open at Half-past One; commence at Two o'clock precisely. Boxes, Stalls, and Places at the Box-offices of Her Majesty's Opera; also at all Librarians' and Booksellers'.—HER MAJESTY'S OPERA.

M I S S FANNY HOLLAND (of the London Academy of Music) has the honour to announce that her FIRST-GRAND CONCERT will take place on WEDNESDAY EVENING, July 8th, 1868, at the St. George's Hall, Langham Place, assisted by the following eminent Artists:—Miss Edith Wynne, Miss Sophia Vinea, and Miss Fanny Holland; Madame Julia Baum (her first appearance), Miss Abbott, and Madame Sauerbey; Signor Gardoni, Mr. George Ferren, Signor Caravoglia, and Herr Carl Stepan. Instrumentalists—Signor Tito Mastel, Miss Kate Roberts, Signor Riegar, Mons. Faque, Herr Oertler, and Signor Giulio Regondi. Conductor—Mr. W. Ganz, Signor Beigman, and Signor Li Calci. Stalls, 7s. 6d.; Reserved Seats, 5s.; Balcony, 2s. 6d.; Ar. a. 1s. Tickets to be had at the above Hall, Austin's Ticket Office, of all the principal Musiciansellers, and of Miss Fanny Holland, 98, New Bond Street, W.

ROYAL ITALIAN OPERA, COVENT-GARDEN.

Debut of Madame Rey-Balla.

THIS EVENING (SATURDAY), JUNE 27TH, Meyerbeer's grand Opera,
"LES HUGUENOTS."

Extra Night.—Mdlle. Pauline Lucca, Signor Graziani, Signor Mario.

On MONDAY NEXT, June 23, Donizetti's Opera, "LA FAVORITA."

Mdlle. Adelina Patti.

On TUESDAY NEXT, June 30, Donizetti's Opera, "LA FIGLIA DEL REGGIMENTO." After which will be given the Grand Overture from "ROBERTO IL DIAVOLO," including the Ballet and Resuscitation of the Nuns.

Subscription Night, in lieu of Saturday, July 25th.—Mdlle. Adelina Patti, Signor Mario.

On THURSDAY NEXT, July 2 (for the first time this season), Gounod's Opera "ROMEO E G. LIETTA."

CRYSTAL PALACE.—By Special Desire, a most BRILLIANT FETE will be given THIS DAY (SATURDAY). The arrangements will be very similar to those carried out at the Great Fête given by command of Her Majesty the Queen to His Imperial Majesty the Sultan, in July last, and will include TWO GRAND CONCERTS, at Four and at Eight o'clock. The first Concert will be supported by the following eminent artists:—Mdlle. Christine Nilsson, Mdlle. Pauline Lucca, Madame Salvetti-Dolby, Mdlle. Banermeister, Mdlle. Sandrini, Madame Trebelli-Bettini, Signor Mongini, Signor Foll, Signor Bossi, and Mr. Santley. The first Concert will be given at Four o'clock. About Half-past Six there will be a Grand Display of the Great Fountains. The second Concert, commencing at Eight o'clock, will chiefly consist of Choral Music, by the full Chorus composing the London contingent of the Handel Festival Choir. After the second Concert (at a Quarter before Ten o'clock) there will be a magnificent Display of Fireworks and Illumination of Fountains, with special devices applicable to the present occasion, and in honour of the victorious Abyssinian army.

This being one of the dates given for the Series of Opera Concerts, the Directors have much pleasure in intimating to the subscribers for Serial Stalls that, notwithstanding the increased attraction, no alteration will be made to affect their privilege, and that their Serial Tickets will admit as usual to both the First and Second Concerts.

Notwithstanding the brilliancy of this great Fête, and in order to enable a large number of visitors to attend on this national occasion, the arrangements for admission will be the same as at the Opera Concerts, viz:—

Admission 5s., or by Guinea Season Tickets, Free.

WEST LONDON COLLEGE, QUEEN'S ROAD, BAYSWATER, W.

HERR HAGEMEYER

Has the honour to announce that his
SIXTH GRAND

VOCAL AND INSTRUMENTAL CONCERT

Will take place at the large School Room of the above Institution
(by kind permission of the Rev. C. M. DAVIES, D.D.).

On WEDNESDAY, JULY 1st, 1868,

At Eight o'clock precisely.

Principal Artists:

MISS MARIE STOCKEN, MISS CONSTANCE VERUDA,
MR. LEONARD WALKER, HERR HAGEMEYER (Clarinet).

MISS AMY RUSHBROOKE.

Ten years of age, who will play Beethoven's Sonata Pathétique, Op. 13, C minor, on the Clavichord.

Herr Hagemeyer's Band, and West London College Band,
with Chorus of 50 Voices.

Admission by Tickets only, two of which will be presented to each purchaser of Herr HAGEMEYER'S "GRANDE VALSE DE CONCERT," pour Piano, price 2s. 6d. Copies may be had at Herr Hagemeyer's residence, 162, Kensington Park Road, Notting Hill; and of all respectable Musiciansellers and Stationers.

ROYAL ACADEMY OF MUSIC.—In consequence of the sudden withdrawal of all pecuniary aid from Her Majesty's Government, it has been resolved by the Special Committee appointed at a General Meeting of the Directors, Subscribers, and Professors of the Institution, on the 2nd of May, to make an appeal to the general public, with a view to raise an adequate fund for the future provision of the Institution. A SPECIAL SUBSCRIPTION LIST has therefore been opened at the LONDON AND COUNTY BANK, Hanover Square; and the names of those who are willing to become contributors, either as annual subscribers or as donors, will be received and duly acknowledged by the Members of the Committee, as well as by the Secretary; by whom also copies of the *Special Report*, issued by the Committee, will be forwarded on application.

ROYAL ACADEMY OF MUSIC,
Tenterden Street, Hanover Square.

C. A. BARRY,
Secretary to the Special Committee.

MR. GANZ begs to announce his **ANNUAL GRAND MORNING CONCERT**, at St. George's Hall, on Friday, July 3rd. To commence at Two o'clock. Vocalists—Mdlle. Liebhart and Mdlle. Enequist, Miss Banks and Miss Edith Wynne, Miss Arabella Smyth, Miss Fanny Holland, and Katherine Poyntz, Milles. Clara and Rosamunda Doria, Madame Patey-Whytock, and Madame Salton-Dolby; Signor Gardoni, Herr Reichardt, Mr. George Perren, and Mdlle. Mela; Signor Ciabatta, Signor Franceschi, M. Jules Lefort, Herr Walenreiter, and Mr. Patey. Pianists—Mr. Ganz and Mr. F. H. Cowen; Violin, M. Sainton; Violoncello, M. Pique; Harp, Mr. Wright. Conductors—Messrs. Benedict, Randeegger, E. Berger, and Ganz. Stalls, 6s. Guinea; Reserved Seats, 10s. 6d.; Balcony Seats, 6s.; Area, 2s. 6d. Tickets at the Musiciansellers', and of Mr. Wilhelm Ganz, 15, Queen Anne Street, W.

MR. LANSLOWNE COTTELL'S THIRD AND LAST MORNING CONCERT for the introduction of his Singing and Piano Pupils will take place on Wednesday, the 22nd of July, at Three o'clock precisely, on which occasion he will introduce in his Programme Twenty Pupils. Signor Caravoglia and other eminent artists will appear. Conductor—Herr Lehmeier. For all information apply to Mr. Lansdowne Cottell, Norfolk House, Norfolk Road, Bayswater.

SIGNOR PIATTI begs to announce that he will give an **EVENING CONCERT** in the St. James's Hall on Monday Next, June 29th, 1868. Pianoforte, M. Antonio Rubinstein (his last appearance but one this season); Violin, Herr Strauss; Violoncello, Signor Piatti; Vocalist, Mdlle. Enequist. Conductor, Mr. Benedict. Sofa Stalls, 10s. 6d.; Reserved Area, 7s.; Balcony, 6s.; Back of Area, 3s.; Gallery, 1s. Tickets at Chappell & Co.'s, 50, New Bond Street, and at the Hall, No. 28, Piccadilly.

HERR REICHARDT begs to announce that his **MATINEE MUSICALE** will take place at MAYFIELD, West Hill, Putney Heath (by kind permission of Mrs. Pfeiffer), under Royal and most Distinguished Patronage, on Monday, July 6th. Commence at Three o'clock.

JUNE 29.—MDLLE. TERESITA CARRENO will have the honour to give a **MATINEE MUSICALE**, under distinguished patronage, at the HANOVER SQUARE ROOMS, on Monday Next, at Three o'clock. Stalls, 21s.; Unreserved Seats, 10s. 6d.; of Messrs. Chappell; Lacon & Ollier; J. Biagrove, 32, Langham Street; all Musiciansellers; and of Mdlle. Carreno, 55, Queen Anne Street.

OPERATIC SINGING CLASSES for Training Pupils (Ladies and Gentlemen) for the Lyric Stage are held twice a week, under the direction of Maestro CATALANI, who is making preparation for the formation of an Opera Company.—Particulars of Maestro CATALANI, at his residence, 59, Queen Anne Street, Cavendish Square.

**BRIGHTON CONCERT AGENTS,
PIANOFORTE AND MUSICSSELLERS,
LYON & HALL,
WARWICK MANSION.**

Just Published,
**THREE SONGS FOR BARITONE OR MEZZO-SOPRANO,
By F. C. A. RUDALL.**

Gaily over the bounding sea. Barcarolle	S. D.	3 6
My sunny Gascon shore		3 6
Serenade		3 6

London: WILLIAM CHERN, 81, Regent Street, W.

MADAME CZERNY,
Soprano.
ALL APPLICATIONS RELATING TO
CONCERT ENGAGEMENTS AND LESSONS
TO BE ADDRESSED TO
81, REGENT STREET, W.

REMOVAL.
MONSIEUR E. DE PARIS
Begs to announce his
REMOVAL
TO
82, MONTPELLIER ROAD, BRIGHTON.

LES DEMOISELLES DORIA will sing (for the first time) GUGLIELMO's new duet, "THE PROPOSAL" (poetry by R. BROWN), composed expressly for them, at Mdlle. Mela's concert, Monday Next.

MISS EDITH WYNNE will sing GUGLIELMO's Ballad, "THE MERRY MAID," poetry by HARRY HUNT, at the Festival of the National Orphan Home, Richmond, July 8th.

MISS EMILY SPILLER will sing GUGLIELMO's new and immensely successful Ballad, "BREATHE NOT THAT NAME" (poetry by H. J. ST. LEGER), composed expressly for her at the Freemason's Tavern, Monday Next.

MISS FANNY HOLLAND will sing GUGLIELMO's new Ballad, "THOU ART THE WORLD TO ME" (poetry by R. BROWN), composed expressly for her, at her concert St. George's Hall, July 8th.

MISS ROSE HERSEE will sing BENEDICT's popular Variations on "LE CARNAVAL DE VENISE" (accompanied by the Composer), at Madame Patten's Matinee, given, by kind permission of the Duchess of Newcastle, at Carlton Terrace.

MISS ROBERTINE HENDERSON will sing Mr. MARSHALL BELL's new song, "SUNSHINE," at the Composer's Concert, Beethoven Rooms, THIS DAY, June 27th.

MISS BERRY-GREENING begs to announce that she is now in Town for the Season, and that she has resumed her Private Lessons and Classes as usual. Letters relative to Concert Engagements, Private Parties, Lessons, etc., should be addressed care of Messrs. CHAPPELL, 50, New Bond Street, W.

MISS CLINTON FYNES requests that all communications respecting Concerts, Pianoforte Lessons, etc., be addressed to her, 27, Harley Street, Cavendish Square, W.

MADAME WEISS has the honour of announcing to her friends and the public that she has resumed her Professional Duties, and is in town for the Season.—St. George's Villa, Gloucester Road, Regent's Park.

MR. CHARLES STANTON (Tenor) is open to Engagements for Oratorios, Concerts, &c. Address—12, Porchester Place, Oxford Square, Hyde Park.

MR. GEORGE PERREN will sing GUGLIELMO's admired song, "THE THREE HOMES" (poetry by WELLINGTON GUERNSEY), at the National Orphan Home, Richmond, July 8th.

HANDEL FESTIVAL MUSIC.—"MESSIAH" decidedly the best and cheapest edition, arranged for the Organ or Pianoforte by Dr. G. J. Elvey, Organist to Her Most Gracious Majesty, price 3d.; "ISRAEL IN EGYPT," 1s. Folio Copies arranged by Dr. Clarke, also printed Orchestral Parts, and proper Single Chorus Copies (new or used), for Choral Societies, may be obtained of Mr. SUMMAN, 9, Exeter Hall, cheaper and better than at any other House in London.

SCHIRA'S Vocal Waltz, "IL BALLO," Valse Brillante, for Voice and Piano, composed expressly for and dedicated to Mdlle. Liebhart by F. SCHIRA, is published, price 4s., by DUNCAN DAVISON & Co., 244, Regent Street, W.

The above charming Waltz has been sung by the most popular sopranos of the day.

MR. SANTLEY'S Great Song, "WHEN MY THIRSTY SOUL I STEEP," composed expressly for him by Mr. BENEDICT, and sung with distinguished success at the Hereford and Birmingham Festivals, is published, price 4s., by DUNCAN DAVISON & Co., 244, Regent Street, W.

BLUMENTHAL'S TWO LAST PIANOFORTE SOLOS.

"HAND IN HAND TOGETHER." A Wedding Melody 4 0
"LA FIORAINE." Chanson Toscane 4 0
LAMBORN COCK, ADDISON, & Co., 63, New Bond Street.

"**SPEED THE SAIL**" (HENRY SMART's new song) will be sung by Miss ANNA JEWELL, at Mr. M. H. Bell's Concert, THIS DAY, June 27th; Mr. Leigh Wilson's Concert, July 3rd; and at Mr. C. Gardner's Concert, July 8th. Sent free by post for 18 stamps.

LAMBORN COCK, ADDISON, & Co., 63, New Bond Street.

"A KISS FOR YOUR THOUGHT,"
BALLAD.
Poetry by W. C. BENNETT.
The Music by LUIGI ARDITI.
Price 4s.

"To Mdlle. Sineco was entrusted a new song, composed by Signor Arditi, entitled 'A Kiss for your Thought.' It is in the composer's best style, having a flowing, piquant, and taking melody, in which blitheness of song and archness of expression can be admirably blended by a singer even of moderate attainments. Mdlle. Sineco interpreted it with choice brilliancy, and the audience would not be satisfied till she sang it over again. This new 'Kiss' will, we opine, soon become as popular and esteemed as 'Il Bacio.'"—Brighton Guardian.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

THE HANDEL TRIENNIAL FESTIVAL.

The third and last performance was decidedly the best of all. The day of *Israel in Egypt* has, from the commencement, been the day of the Handel Festival; and so it proved on the occasion under notice. The weather was splendid, the crowd was enormous, and the performance was unparalleled in our remembrance. If further testimony had been required to establish the fact that the very grandest of all choral works is the biblical oratorio *par excellence* of the mightiest master that ever made the choir subservient to his ends, it was amply furnished yesterday; and if any one present had doubted whether a host of singers and players numbering by thousands would be able to overweight Handel's loftiest flights, all doubt must speedily have been set at rest. The splendour of the music has long been recognized; the splendour of the execution cannot be adequately described.

The oratorio was preceded, as we yesterday announced would be the case, by the overture to the *Occasional Oratorio*, the brilliant performance of which, by the orchestra of 500 players, made even a stronger impression than at the miscellaneous selection on Wednesday. Nothing could have been more appropriately chosen. The final movement of the *Occasional* overture, a pompous procession march, was just the sort of thing to play while the multitude of visitors were being ushered to their seats, by those very courteous gentlemen—members, we believe, for the most part, of the Sacred Harmonic Society—who officiate as "stewards," or masters of the ceremonies. And so delighted were the audience with this same march that they insisted upon its repetition with a vehemence that Mr. Costa could not find it in his heart to resist; and so it was played again.

Grand as was the performance of the *Messiah* on Monday, that of *Israel in Egypt* yesterday was still grander. From first to last it was almost without a flaw. After Mr. Cummings (as at the Festival of 1865) had declaimed the opening recitative, "Now there arose a new King over Egypt," and Madame Sainton had delivered the solo, "And the children of Israel sighed," the pathetic double chorus, "And their cry came up to God," in which the griefs of the enslaved people, under a monarch "that knew not Joseph," are so powerfully set forth, gave a genuine foretaste of the choral treat that was in store. Again, Mr. Cummings, with well-placed emphasis, having in the first recitative, "Then sent He Moses," &c., announced the first miracle, that wonderful chorus, "They loathed to drink of the river," a fugue of the gravest character (condensed from one of the six fugues for the harpsichord) with unaccustomed intervals and chromatic progressions, was sung in perfection by the gigantic choir. This single chorus, the first of the marvellous chain of choruses, descriptive of the plagues, inflicted upon the Egyptians by Moses and his brother Aaron, was remarkable as a contrast to the effect of the double chorus that precedes and the double choruses that follow it, and, with the single intervention of the contralto air, "Their land brought forth frogs" (one of the miracles which Handel was evidently disinclined to illustrate in chorus), proceed in uninterrupted succession to the end of the first part of the oratorio. How the air was sung by Madame Sainton-Dolby we need not say. The choruses from this point to the termination of *Exodus* were given as we have never heard them given before. "He spake the word, and there came all manner of flies," one of the most elaborate and difficult, with its reiterations of the opening sentence, its characteristic passages for violins, illustrative of the plague "of flies and lice in all their quarters," and the striking phraseology of its concluding sentence, where "the locusts without number" are described as adding to the misery of the Egyptians, was all that could be wished. Of "He gave them hailstones" it is hardly necessary to speak. This marvellously simple and as marvellously expressive double chorus was more than ever overpowering; and, enoored, amid a storm of plaudits from every side, it was repeated as a matter of course. More admirable still, because more arduous and trying, was the sombre and expressive choral recitative, "He sent a thick darkness over all the land," in which, in spite of the daring and unaccustomed progressions of harmony, the intonation of the singers, up to the very last phrase for the basses—"even darkness which might be felt" was, from end to end unwavering. How the music here rises to the sublimity of the verbal text was

sensibly and unanimously felt. The series of choruses that ensue—from "He smote all the firstborn of Egypt," to "There was not one feeble person among their tribes"—which form virtually a connected piece, was without exception, superb. In these Handel's singular genius as a "word-painter" is powerfully evinced. As instances may be cited his manner of setting, at a special point, the emphasised monosyllables, "He—smote—the—chief—of—all—their—strength;" the lovely and suggestive melody which accompanies the sentence, "But as for his people, He led them forth like sheep;" that no less suggestive passage, in the fugued style, "He brought them out with silver and gold"—in which it has, not altogether extravagantly, been remarked that "one might almost see the precious metals glitter and hear them clink;" and, last and perhaps finest, the triumphant asseveration, "not one feeble person" so persistently and obstinately reiterated. All this was admirable; and most especially to be praised was the exquisitely subdued *piano*, whenever the tuneful pastoral phrase, "He led them forth like sheep," occurs. Skipping the staid and somewhat rigid fugal chorus, "Egypt was glad when they departed," a connected series next occurs, even grander and more impressive than what has gone before. We need scarcely name the sublime declaration, "He rebuked the Red Sea," in which the chorus speak in a voice of thunder; its eloquent sequel ("pianissimo"), "And it was dried up;" "He led them through the deep;" and "But the waters overwhelmed their enemies." The large and stately theme of "He led them through the deep," given out first by the basses, one of the most striking in *Exodus*, is graphically suggestive of the miraculous passage of the chosen people through the divided sea; while the wonderful peroration, telling us, repeatedly and repeatedly, that not one of the enemy is left, and narrating the story of their annihilation, is a fitting climax. The execution of this, as of the solemn chorus, "And the people feared the Lord, and believed the Lord by his servant Moses," which terminates the first part of *Israel in Egypt*, was worthy of the music. More we cannot say.

The second part, the *Song of Moses* (written first, as all know who interest themselves in Handel's biography), is even sublimer than *Exodus* itself. Here the miracles, in *Exodus* one by one described, are referred to in the midst of hymns of thanksgiving and praise. The choruses belonging to the *Song of Moses* are far more complex and elaborate than the choruses in the opening section of the oratorio. But from first to last—from "Moses and the children of Israel sang this song unto the Lord," with which it jubilantly sets out, to "Sing ye to the Lord, for He hath triumphed gloriously," with which it as jubilantly comes to an end, both including the splendid episode, "The horse and his rider hath He thrown into the sea,"—they were as admirably given as any of those already enumerated. Two of the most difficult among them, the two most difficult, in short, in the entire work—"And with the blast of Thy nostrils the waters were gathered together," and "The people shall hear and be afraid"—were sung with as much precision and as much delicate observance of "light and shade" as if they had been the simplest, instead of the most intricate of them all. These were for many years, more or less stumbling blocks at the performances of the Sacred Harmonic Society, in Exeter Hall; but now we heard them, in little short of perfection, from a chorus counting by thousands instead of hundreds. So much for the continuous study of Handel's choruses going on, not merely in London, but in the country, during the three years' interval that separates one Festival from another; so much, also, for the improvement in choral singing generally all over England—no little of which may be more or less directly traced to the influence of the Sacred Harmonic Society, and to that of the Sacred Harmonic Society's own child, the "Handel Festival." The only instance in the second part where the slightest wavering was detected, and where Mr. Costa's unequalled skill in putting things right was manifested with its wonted readiness, occurred in the very trying chorus, "And with the blast of Thy nostrils," of which that wonderfully descriptive passage, "And the floods stood upright as a heap," and that other no less descriptive, "And the depths were congealed in the heart of the sea," are prominent features. Here an occasional tendency to unsteadiness was immediately corrected as if by magic. This secret possessed by Mr. Costa would be an invaluable boon if communicated to the world of conductors at large. Among other

remarkable exhibitions of choral power and precision in the *Song of Moses* must be named the exhilarating double chorus, "Thy right hand, O Lord, is become glorious in power," and that most characteristic piece of "word-painting" among all the fugued choruses, "Thou senest forth Thy wrath, which consumed them as stubble"—the last of which more especially is not often so fortunate as to go from end to end as might be wished. But to leave the choruses, which in *Israel* are so numerous, varied, and superb, that we are tempted to forget other parts of the oratorio by no means undeserving attention, it may suffice to add that the final chorus, "The horse and his rider"—the recitatives of Miriam the prophetess, which usher it in, being declaimed with consummate skill by Mdle. Tietjens—was a fitting and pompous climax to the whole.

The airs and duets of *Israel in Egypt*, though every one of them is excellent, are overshadowed by the colossal proportions of the choruses. About the little there is of "solo" in the first part we have spoken. In the second a great deal more occurs. The three duets were all well sung—"The Lord is my strength," by Mdle. Tietjens and Madame Rudersdorf; "The Lord is a man of war," by Mdme. Sainton and Signor Foli (encored unanimously, in accordance with a long-prevailing custom); and "Thou in Thy mercy," by Madame Sainton-Dolby and Mr. Cummings—whose exertions, by the way, during the Festival week demand a word of hearty recognition. The first of these duets is plaintive, the second animated, warlike, and declamatory, the third peaceful and fervently devotional. Each is in Handel's most finished style, and serves to exhibit in its particular sentiment the variety of emotional expression he invariably had at command. The two airs, "Thou didst blow with Thy wind," for soprano, and "Thou shalt bring them in," for contralto, were respectively assigned to Mdle. Tietjens and Madame Sainton-Dolby. The first, which, in addition to its melodious beauty, is remarkable for one of the most ingenious examples of Handel's employment of the ancient expedient of a "ground bass," was admirably given by Mdle. Tietjens, the second with true Handelian expression by Madame Sainton, one of the most experienced of Handelian singers. But at this Festival, as at every Handel Festival that has been held, beginning with the bold experiment in 1857, the sensation of the week was produced by "The enemy said, 'I will pursue, I will overtake,'" &c., an air which Mr. Sims Reeves has made his own, and which to sing after him would be an ungrateful task for any other living tenor. This superb air was, if possible, sung yesterday by Mr. Reeves more magnificently than on any previous occasion—magnificently as, we need scarcely remind our musical readers, he has so often sung it. He gave it, indeed, with a power of voice, a vigorous accent, a truth of intonation, a fluency, sustained from end to end, a fire and an enthusiasm which we never remember excelled. Every phrase had its well expressed meaning; every note told—even in the most rapid enunciation of *bravura* passages. Its effect was literally "electrical," and at the end a storm of applause broke out from every part of the building, in which the singers and players in the orchestra unanimously joined. To resist the encore under such circumstances was impossible, even for Mr. Reeves, the avowed enemy of encores, and the air was repeated with the same power and unflagging animation as before. A more marked impression was never produced by a solo performance. The 20,000 rose at Mr. Reeves, as the pit, according to Edmund Kean, on some memorable occasion, rose at Edmund Kean.

At the end of the oratorio, as at previous commemorations, the National Anthem was given (by chorus and orchestra—precisely as it was given on Monday). Then there was a loud and universal cry of "Costa," to which the indomitable conductor of the Handel Festival responded by repeated bows, retiring amid applause that seemed as though it would never cease. Mr. Bowley, too, the energetic general manager of the Crystal Palace, to whom the organization of these triennial gatherings is principally due, was loudly called for, but though he might gracefully have done so he made no appearance.

What other remarks we have to offer on this Festival must be reserved till Monday. It has been conducted so admirably that a brief farewell-retrospect is nothing less than its just due.

The numbers were:—Admission by season tickets, 13,809; on payment, 9,292; total visitors, 23,101.

Saturday, June 20.

It is impossible just at present to obtain anything like an accurate financial account of the results of last week's series of performances. A comparison, however, between the numbers of persons who visited the Crystal Palace at the last Handel Festival, in 1865, and those who have attended the present meeting, may help to some estimate as to which was the more successful of the two. Subjoined is the official statement:—

1865.				1868.			
Rehearsal	..	..	15,420	Rehearsal	..	..	15,597
First Day	..	..	13,677	First Day	..	..	19,217
Second Day	..	..	14,915	Second Day	..	..	21,550
Third Day	..	..	16,422	Third Day	..	..	23,101
Total	..	..	59,434	Total	..	..	79,465

In 1857, the experimental trial, the aggregate numbers were only 38,114; in 1859—the first real Handel Festival in commemoration of the 100th anniversary of the renowned composer's death—they were 81,319; and in 1862, the year of the International Exhibition, when it was first resolved to make the Handel Festivals in the Crystal Palace triennial, 67,567—the absorbing interest created by the International Exhibition satisfactorily accounting for the considerable difference between 1859 and 1862. The second triennial meeting—that of 1865, looked at simply from the point of view of numbers, represented a decadence, although, regarded in an artistic sense, it greatly surpassed, any of the three previous festivals. The falling off in numbers, however, as compared with 1859, when the idea was wholly new, and, therefore, on that account at least, most attractive, and even with 1862, so materially influenced by the International Exhibition, was explained at the time, clearly enough, by the announced dissolution of the old Parliament; the absorbing interest in the approaching elections for the new; the defective management of the railway transit immediately in relation with the Crystal Palace, a subject of general animadversion; the absence of all countenance, direct or indirect, from the highest quarters; the deluge of rain which prevented thousands from attending the performance of *Israel in Egypt* on the Friday; and other eventualities unforeseen and consequently unprovided for. On the present occasion there were none of these drawbacks. The dissolution of Parliament, at one time regarded as probable, was no longer thought of; there was no absorbing interest in new elections, seeing that, for the current year, no new elections would be called for; the railway arrangements connected with the Crystal Palace offered little, if any, fair cause for complaint; there was no "deluge of rain" on the day of *Israel*, but fine weather all the week; and, lastly, two of the Royal family, the Prince and Princess of Hesse, came to listen to the second half of the last day's performance. That the numbers attending the Festival just over should have greatly exceeded those of 1865, and even have surpassed by more than 1,000 those of the memorable Festival of 1859, although much may be attributed to the new privilege, granted to annual subscribers to the Crystal Palace, of admission to all the exceptional no less than to the ordinary amusements, is a sign that the Handel Festival is going up in general estimation, and that no further doubt need prevail about its henceforth being permanently established as a triennial affair. In fact, the success of the commemoration of 1868—which is saying no little—has been almost as great as its deserts.

That a more wonderful series of performances was never listened to, either in England or elsewhere, may be concluded from the remarks that chronicled the proceedings of each successive day. Into further details about these performances we need not enter. It may, however, be remarked, *en passant*, that the largest attendance by some 1,500 was that to *Israel in Egypt*, on Friday, when two of the "shining stars" of Her Majesty's Opera, Mdle. Christine Nilsson and Mdle. Clara Louisa Kellogg, whose names gave such "eclat" to the miscellaneous concert on the second day, were absent, which warrants a belief that the sublime oratorio of the Bible was itself the object of attraction—assurance, of course, being universally entertained that, with Mr. Costa at the head of the musical department, the solos would be confided to none but the

most practised and competent hands. And such, it need scarcely be added, proved to be the case.

In reviewing the meeting of 1865, which at the time a vast number of even Handel's most zealous and enthusiastic worshippers felt convinced would be the last, we said—"If the Handel Festival dies on the occasion of its fourth commemoration it will die in a halo of glory; for certainly, nothing to compare with the musical performances of the week has been heard in this or in any other country." That was true; but it is no less true that the performances of the week just passed have excelled those of 1865 just as perceptibly as the performances of 1865 excelled those of 1862; and so back, by equally perceptible degrees, to the earliest experiment of 1857, when even the Handel orchestra itself, to say nothing of the "auditorium" in the Centre Transept, which, through the indefatigable efforts of Mr. Bowley and those acting under him, is approaching nearer and nearer to the desired perfection, was, in comparison with what it is now, absolute chaos. It would be hard to cite a more emphatic instance of what may be achieved by persevering industry, accompanied by intelligence in proportion, than the Handel Festival, which, during the whole of last week, kept the lovers of music generally, and of sacred music particularly, in a fervour of excitement. We remember at a Welsh Eisteddfod, in 1850, the ruins of the Castle of Rhuddlan being converted, by ingenious architectural contrivances, into a music hall, where not only Welsh bards, more or less under the influence of inspiration, extemporized, "Pennillion," but where the *Messiah* of the "Saxon" composer, Handel, was performed by Saxon singers and players, to the delight and astonishment of the majority of the aborigines, and to the infinite disrelish of the bigoted and thick-headed minority; but this was child's play in comparison with what has been done at the Crystal Palace, in the construction of that enormous Handel orchestra, and the conversion of the vast area of the Centre Transept into a really admirable concert room—*pro tempore*. More, however, we are convinced, may yet be effected by further exercise of indomitable perseverance in the same direction; and we look forward to the Handel Festival of 1871 with an intimate conviction that it will be an advance on the one that has just been celebrated.

Upon what Mr. Costa has done for these festivals it is hardly necessary to dwell. Musically, from the beginning, he has been the life and soul of them. While he has kept order, he has infused spirit into every performance; and if he never conducted another the remembrance of the closing chords of "the horse and his rider," climax to that marvellous presentation of *Israel in Egypt*, on Friday, would suffice to perpetuate his name with every one who was present on the occasion.

In the general organization of the Handel Festival, which devolved in equal measure upon the committee of the Sacred Harmonic Society and the directors of the Crystal Palace Company, many able and energetic gentlemen took part, whose names and the duties they perform so ably might fairly be placed on record. But, as our space will not allow of a detailed account of their exertions, we must be content to offer them this general acknowledgment of the services they have rendered. Not only, however, the directing managers, but every one concerned in the Handel Festival, from the conductor of the orchestra to the last member of the orchestra and the last member of the chorus, may justly lay claim to having contributed something towards the magnificent general result of the commemoration of 1868.

Monday, June 22.

TORGAV.—The Musical Union, under the direction of Dr. Taubert, lately gave a performance of Herr Ferdinand Hiller's *Gründung Roms*.

ESSAY.—The Musikverein lately gave a very successful performance of Haydn's *Creation*, the solos being sung by Mdlle. Dannemann, Herren Hill and Raff.

GRATZ.—The well-known composer, Anselm Hüttenbrenner, died on the 5th inst., in his 74th year. He was an intimate friend of Beethoven and Schubert.

MANHEIM.—A new operetta entitled *Die Gefährliche Nachbarschaft*, and founded on Kotzebue's comedy of the same name, has been produced with undoubted success. The book is written by Herr L. Rothe, and the music by Herr Ferdinand Langer, musical director at the theatre.

THE HANDEL FESTIVAL.

(Communicated and Official.)

This great and most successful celebration should not be allowed to close without noticing the important aid which it received from numerous gentlemen whose names are not prominently before the public, but who contributed essentially to its success. The general arrangements were carried out by the directors of the Crystal Palace and the committee of the Sacred Harmonic Society, a joint committee of the two bodies settling the minor details. All matters appertaining to the regulation of the audience belonged to the Crystal Palace Company, the issue of tickets and the arrangement of the blocks of seats being confided to Mr. Wilkinson, who also designed and carried out the Royal boxes and corridors, with the fountains and other decorations therein. The acoustic screens were fitted up also under the superintendence of the same gentleman. The barriers have been erected, and the temperature of the building regulated, under the direction of Mr. Rose. The entire police arrangements were in the hands of Superintendent Payne, of the P division, and a large force of extra constables. The stewards, about 150 in number, whose exertions to promote the comfort of the audience have been beyond praise, were under the honorary superintendence of Mr. Coe, Mr. Hutt, and Mr. Keene. The orchestral arrangements, generally—subject, of course, to the instructions of the conductor—have been under the control of the Sacred Harmonic Society; the band under the superintendence of Mr. T. Sherrard, with six assistant superintendents, and the respective vocal departments under Mr. Daniel Hill, Mr. F. W. Willcocks, Mr. Carmichael, and Mr. Alex. Durlacher, with an adequate force of assistant superintendents. Never was there an occasion when the advantage of strict individual discipline has been more apparent as productive of comfort to all concerned, and the utmost proficiency in the performance of the music. The professional engagements, both in London and the provinces, have been made by Mr. J. F. Puttick, who has had an excellent opportunity to display to the utmost his zeal and business-like habits in carrying out this important branch of the arrangements. Not the least essential part of this gentleman's duties has been the payment of all the professional performers. The whole of these payments were made within half-an-hour of the conclusion of the Festival; and when it is borne in mind that these are nearly 1,400 in number, it will be obvious that very great praise is due to Mr. Puttick, for the ability with which his department has been managed. Mr. Puttick also visited some of the principal provincial choirs, being accompanied by Mr. E. Prout, B.A., Professor of Music, who conducted rehearsals at Bradford and Birmingham (the head-quarters of the famous Yorkshire and Midland choristers, who, together, sent to the Festival about 500 singers), thus contributing to uniformity in the rendering of the music, and forming an excellent preparation for the general rehearsal under Mr. Costa.

Amongst the gentlemen who assisted the committee by the selection of choristers in the provinces, may be specially mentioned S. Smith, Esq., of Bradford, and R. Peyton, Esq., of Birmingham.

Upon all great labour has devolved, and it has required no small amount of arduousness on their parts to labour to the extent required to carry out this undertaking. The success of their labours, however, will, it is hoped, recompense them in some degree for the vast trouble imposed upon them, which, although little apparent to the public generally, must have been undertaken by responsible individuals in each department, in order to secure the results which have ensued.

The duties discharged by the Sacred Harmonic Society's excellent president, J. N. Harrison, Esq., as also by Mr. Thomas Brewer, honorary secretary, and Mr. W. H. Husk, are too numerous to be here specified, but too important not to compel passing reference. The providing of the thousands of music books was carried out with the greatest regularity by Mr. James Peck.

Probably on no occasion has the Crystal Palace been graced by the presence of a greater number of visitors distinguished in various walks of life, or by more members of the aristocracy. The only member of the Royal Family present was Her Royal Highness Princess Louis of Hesse, who with His Royal Highness Prince Louis attended the second part of the last day's performance.

As regards the pecuniary results of the Festival, it is too early to form an exact opinion. Considerable amounts have to be collected from the agencies and the various items of expenditure ascertained, before anything approaching a balance can be struck.

It is, however, clear that the receipts will not vary much from those of the last Festival, while the expenses have been considerably lessened.

The great musical success of the Festival has established the Centre Transept of the Crystal Palace as the place for great choral exhibitions like that which has just passed, and we may look with confidence to their continuance.

Nearly one thousand ladies and gentlemen of the provincial press were located in the upper galleries, under the charge of Mr. E. Lee, the superintendent of the Crystal Palace literary department.

BSLE.—Schumann's scenes from *Faust* have been given lately, Herr Stockhausen taking the principal part.

PRAGUE.—The national Bohemian opera, *Dalibor*, by M. Smetana has proved a great success.—Mdlle. Orgey, who is now singing at the Bohemian theatre, has been most favourably received.

THE STAR SYSTEM.

The converse is sustainable of the old proverb, "It is an ill wind that blows nobody good." Undoubtedly it is a rare wind that blows everybody good. Unmixed good and unmixed evil are almost altogether unobtainable in the world. Our highest and most beneficial arrangement is ordinarily an expedient, our highest wisdom a compromise. Signs of improvement in one direction have manifested themselves during recent years in the theatrical world, but proof is already apparent that the benefits we have obtained are not to be enjoyed without cost. The most signal of theatrical triumphs we have recently obtained is, we cannot but think, the blow that has been dealt to the "Star" system. Everywhere now the Star is at a discount. No single experiment he has of late made has been a success. No matter what the conditions under which he started, how great soever his real talent, how well deserved the public favour previously awarded him, the result of any attempt to force himself into a position of over-prominence or solitary dignity has resulted in *fiasco*. We have in London at the present moment a dozen men or women who hold themselves Stars, and who are firmly convinced in their own minds that the theatre-going public has no other desire in life than to see them in some part in which their talents shall have "ample room and verge enough." If their faith in the certainty of their own success is not entirely assured the doubt only arises from their uncertainty of the capacity of authors to invent for them parts good enough to display their remarkable powers to the fullest advantage. Such ordinary proof as men advance of sincerity of belief they are prepared with. They will gladly risk their own money, when they have any, and that of other people, under all circumstances, upon the result of an appeal to the public. Should failure be the result, it will be attributed to accident. A thought that he can be mistaken never enters the Star's mind. The public is waiting and anxious to give him £25,000 a year if it can only have the opportunity. To do the Star justice he tries to give the public the right chance, and is willing to earn, to the best of his ability, the wages of popular applause. He will appear in as many and as arduous parts as you like, and will commit to memory an incredible number of lengths, stooping even to filch a length or two from his neighbour.

Not very long since a Star—his heaven was legitimacy—was playing the principal part in a revived tragedy not very familiar to the audience. One good speech was allotted to one of the minor characters. In rehearsals the Star insisted upon the excision of the scene in which the speech occurred. His will was law, and scene and speech were removed. At the first representation the reason for this was shown. Our friend the Star came forward and mouthed the whole of the speech he had removed from its original position, and, without giving warning to any one, had interpolated in his own part. Of late, however, such pitiful vanity as this has been checked, and the Star system has received from the public what in the language of the ring is known as a "facer." Every attempt of the Star to thrust himself before the public with a scratch company carefully trained not to interfere with his movements has been a failure. No matter whether legitimate tragedy, sensation drama, or farce has been tried, the result has always been the same. Heavy discouragement and great loss have been the inevitable issue of the experiment. Satisfactory in all respects is this, for of all baneful products of human vanity the Star system is in our opinion the most egregious and intolerable. A natural consequence of its decay has been the rise of the drama and of acting in England. Better pieces have been produced during the last five years than in those by which they were preceded. Our stage, moreover, at the present moment has a larger number of careful and conscientiously trained actors than it has for many years past possessed. But another evil which, if unchecked, may lead to lamentable results seems now to threaten the stage. Respectable plays respectively acted are common enough. Occasionally we see a play really well acted. But there is a tendency visible to reduce all acting to a most undesirable level of respectable mediocrity. At the present moment a great many of our best actors and actresses find only precarious employment. We could name one-half of the very best actors our stage numbers who have not during six months made six appearances on London boards.

Now, for this state of affairs many reasons may be found, and some of these are doubtless dependent upon some want of ductility on the part of the actor. Clever men are most subject to crotchets, and a clever actor is ordinarily the most unmanageable and intractable of all beings. But the main reason for this state of affairs is one with which the actor has nothing to do. Managers will not give a large salary when a small one will suffice. An actor of merit will not, when his position is established, consent to appear unless his salary fairly represents his popularity and the measure of his success. But managers now, when they begin to pay money for pieces, try to save in other directions. Few people engaged in mercantile affairs have the heart to deal on really sound and liberal principles. The tendency of business teaching is to make people screw, and screw accordingly they must somewhere. Many a good ship sinks for want of the proverbial pennyworth of tar. Managers accordingly commence to screw with the salaries of actors. Now, unfortunately, this is a very easy operation. Actors of a certain class can be got for little—for nothing—nay, absolutely for less than nothing. Scores of tolerable actors may be found who, for the sake of a London engagement, will take a small salary, content to wait for that future they are contributing

indefinitely to banish. Others, again, will appear for the mere honour of showing on west-end boards. Some, and such cases though uncommon are not unknown, will pay to make their appearance. With women the case is stronger than men. Burlesque has called into existence a class of beings, called by courtesy actresses, who are rapidly rendering the earning by a real actress of a respectable livelihood impossible. Women of some personal attractions, and with a certain amount of courage to display their charms, find engagements easy, more especially as the terms they ask are such as are not likely to scare the managerial mind. From the best of these, unsalaried actresses are obtained to perform principal parts. Some of them even are for a time advanced to management.

From all these circumstances and conditions it results that a manager can get at light expense a company that is tolerable, and with such a company some managers and some playwrights choose to work. One dramatist especially, whose success of late years has been indisputable, is a great sinner in this respect. He never makes an attempt to obtain a good company, and will scarcely consent to engage one actor of reputation for a principal comic part. Trusting to his own skill in stage management, and to the interest of his dramas, he obtains a company scarcely one of which obtains much more salary than is paid to a skilled journeyman, and contrives to give a fair but colourless representation. Look through half the successful dramas of late produced at the houses with which he is connected, and you will find scarcely an actor whose name a year or two since was known in London. That the general representation is good may be conceded. Get-up is elaborately studied and praiseworthy moderation of acting is enforced. But the stage suffers, and will suffer, from a continuance of this plan. We want acting with originality, individuality, what one may call "stuff" in it. We want to be stirred at times to the depths of our natures, not pleasantly tickled on the epidermis. At the present moment let the reader ask himself who is the "leading lady" at one theatre after another? He will be astonished to find how few of them one knows, how few have made any real reputation. Then let him recall the actresses whose performance she remembers and asks where are they. In the provinces, it may be, or in London doing nothing, because the manager will not give twelve or fifteen pounds a week when he can get off by paying three. Of course there is little herein to marvel at, and not very much to condemn. A theatre is, after all, a mercantile speculation, and must, if it is to be successful, be conducted upon sound mercantile principles. We cannot expect a manager any more than a publisher or a picture-dealer to sacrifice his interests to his love of art. We have yet to learn, however, that stinginess in matters wherein the public are concerned ever pays.

We believe that the manager who, as a rule, got the best pieces, mounted them with most taste, and obtained the best actors, would, in the long run, be the most prosperous. Whether, however, the course on which we have previously commented be wise or unwise, as far as managerial pockets are concerned, as to its baneful influence upon art, there is no question. It tends to swamp us with mediocrities, keep the best men in the background, and degrade the public taste. It is one side of that realism which more than all other things is destructive to true art.

J. K.

CHURCH MUSIC.

The following is abridged from a lengthy report in the *Norfolk Chronicle* :—

The annual choral festival for the Archdeaconry of Sudbury took place last Tuesday week, at Melford, the number of choristers being 356. Many of the choirs had banners, some of which were carried in procession, and others displayed near the piers in the nave. They looked very pretty, but reminded one more of a tournament or Roman Catholic procession than of sober, spiritual worship, and many present considered them out of place. The service commenced by a processional hymn; music by Dr. Steggall. This was sung by the choristers and clergy as they marched down the aisle, the congregation standing. The service was preceded by a short opening voluntary. The Preces and Responses used were according to "Bristol use," the Venite was sung to a chant by G. A. Macfarren, in C; the psalms to Bellamy in B flat, and the remainder to Macfarren, the change of chant suiting the words. The 45th Psalm was sung to Roger in E major, and the 46th to Hayes. All these psalms, particularly the last, were very fairly sung. The hymns were—"Rejoice, the Lord is King;" Old 148th (Croft); "Lift your eyes of faith and see, Alleluia!" (Redhead); and "To Thee, mighty Lord, we offer praise" (Wareham)—in which the congregation joined heartily. Mr. Thomas Smith, of Bury-St.-Edmunds, the indefatigable choir-master to the association, accompanied on the organ. The Rev. W. Borrow conducted the singing with his well-known skill. The voluntaries played by Mr. Orlando Steed, organist of the church, were Prelude in G, Mendelssohn; Offertoire in D, Batiste; March from *Athalie*, Mendelssohn; Offertoire in G (Collin); Offertoire for Feast of Pentecost (Collin); March from *St. Polycarp* (Ouseley); Fugue by Mendelssohn; and selections from the works of Battiste.

The sermon was preached by the Rev. Sir F. A. Gore Ouseley, Bart.

THE DEVELOPMENT OF THE CONCERT SYSTEM.
CONCERT ROOMS AND "SALONS." ARISTOCRACY,
PLUTOCRACY, LOVERS OF ART, AND MECEN-
ATES.*

(Continued from page 432.)

At that period, however, music was the only occupation at all elevated to which a man dared devote himself, without being suspected of aristocratic tendencies—and, on the other hand, music offered a guarantee that its votaries did not trouble themselves about ideas of freedom. All the elegant wives of the Terrorists cultivated it, and Madame Tallien, subsequently the Princess Chimay, and the grandmother of one of the best female pupils Chopin had, was a zealous admirer of the art. Napoleon, too, as an artillery officer, liked music and musicians. Later, it is true—according to the unanimous testimony of all the memoirs referring to him—he regarded music only as the best means of amusing the people harmlessly. We must, however, not omit to state that it was at his immediate suggestion that Spontini wrote *Ferdinand Cortez*, and Cherubini his *Requiem*. There is another fact, also not to be passed over in silence. He frequently enunciated opinions with regard to music as surprisingly just as those he uttered in conversation with Göthe respecting *Werther* and dramatic poetry, opinions to which, in his later years, the poet-prince refers in his annals with admiration.

Opera was thus tolerably supported in France, but not so concerts. In the year 1725, Philidor, brother of the composer and celebrated chess-player, founded the "Concerts Spirituels," which, during Lent, and on grand fast-days, when there was no opera, were given in a large room at the Tuileries, and at which sacred choruses and airs of the period alternated with instrumental solos, and with concertos for the violin and the oboe. The enterprise was exceedingly flourishing between 1770 and 1780, so much so, indeed, that Mozart considered it an honour to write a Symphony for it. During the time of the Revolution the Concerts Spirituels were discontinued. Somewhere about 1750, a Société d'Amateurs had been formed, but it ceased to exist even before the Revolution. In fact, people in Paris did not care a great deal for concerts.

In Italy, even from the sixteenth century, opera had made such progress that there was no room for the development of instrumental music. The fiddle alone, as the vocal instrument, could boast of great artists; the male sopranists exercised their throats in runs which only the most eminent violinists could execute with equal rapidity and correctness, and the violinists, moreover, took every possible pains to produce a noble and grand tone upon their instruments. Their compositions are even now models. With regard to pianists, the only one of eminence is Domenico Scarlatti, a remarkable personage, inasmuch as, in his Piano Sonatas, he treats the instrument in such a manner that we feel inclined to believe he must have been acquainted with, and studied, Bach's works. There is one fact which we may look upon as certain: owing to the almost incredible development of the art of singing—about which Mozart's letters from Italy contain some astounding facts—instrumental music was merely cultivated to some extent by amateur societies and at the various Courts, in the last, as in the present century, concerts possessing no power of attraction for the Italians. With regard now to concert-giving in Germany during the past century—in so far as it is possible to obtain trustworthy information—we must particularly mention one fact which at first sight appears strange, namely, that there were few or no concerts precisely where music was most general. In Vienna, even in Mozart's time, there were only Subscription Concerts (*Subscriptions-Academien*, as they were denominated), that is to say, concerts got up by those musicians who gave a great many lessons, and who went about with a list to their patrons, to whom, and by whose assistance, they endeavoured to dispose of tickets. How unproductive, however, such manoeuvres were, is proved by a letter of the year 1784 from Mozart, in which he informs his father with great glee that he had 174 subscribers for his three concerts, that being thirty more than Richter and Fischer together, who were the most popular teachers of the period. The infrequency of these concerts admits, however, of an easy explanation, if we only bear in mind that all noblemen had their own private musical establishments; gave concerts in their own houses; and generally paid

artists magnificently. Hence people who in any way belonged to good society had heard every celebrated artist so often at private concerts, that public concerts had but little attraction for them. Only something particularly unusual could reckon upon any great success. This was especially true of female fiddlers, among whom a Mdlle. Ringbauer and a Mdlle. Strinaschi were as celebrated in those days as Mesdmes. Milanollo and Ferni are in our own.

Very different was the state of things in the North. The higher classes there hardly troubled their heads at all about music; but among the classes of burghers and Government officials, on the other hand, music was very generally cultivated, even so far back as a little after 1770, and concerts were everywhere well attended. But we must not assume that a regard for music was the sole principle at work; so far from this being the case, we may conclude with certainty from the light writings of the period that concerts were regarded as the most agreeable and most becoming class of entertainment by many worthy families, only because the latter entertained conscientious scruples against going to the theatre; this was probably the case more especially in the Protestant parts of the country. Between 1770 and 1780, there was not in the whole of north, or middle, Germany, a single town of any importance, where there were not regular concerts of amateurs or professional musicians. Thus in Stralsund there was a concert every fortnight, and there were concerts also in Magdeburg, Erfurt, Ludwigslust, Coburg, Schleisingen, Detmold, and Nordhausen. At Göttingen, Forkel founded concerts in 1780, and it is highly amusing to hear him talking at that time of the decay of opera, and of church music, and praising up his concerts as the only place of refuge for good music. According to all accounts, Hamburg seems to have been the Promised Land for travelling virtuosi. Dresden was highly celebrated for its chapel, and, when, after the battle of Kesselsdorf, Frederick the Great entered the Saxon capital, one of his first commands was to the effect that he wished to hear a concert. In Berlin, Bachmann's Subscription Concerts existed in 1751. Some time after 1780, they were superseded by Hurka's Orchestral Concerts, in which the Royal Chapel took part, and which were attended by the Royal family. At that time, also, there was a concert saloon for the Jewish colony in the "Flieschen Haus," the monthly subscription for three persons being one thaler and eight groschens. A Mad. Lewy, a Mad. Wolff, and Herr Flies, appeared there as pianists. The papers said nothing save what was favourable about the music, but added that there was too much talking, and too much bowing and scraping for anyone to be able to hear it well. Between 1780 and 1790, Reichardt founded Concerts Spirituels, on the Parisian model; symphonies by Dittersdorf, Benda, and Kuhlman, were the order of the day. Solo-players also gave performances. The favourite concert instruments were the flute, the French horn, and the fiddle; the oboe, the clarinet, and bassoon, were also highly esteemed. The last-named instrument, moreover, was, even at the commencement of the present century, frequently employed for solos at concerts in Berlin. I myself heard a Berlin bassoonist, later than 1830, play, in Vienna, variations on "An Alexis send' ich dich." The worthy man looked as deeply moved when playing the motive as a lyric tenor looks in a highly sentimental part. The piano, now so fearfully tormented, was then but rarely used as a solo concert-instrument. The music catalogues of that time, down to the year 1810, contain only trios, and other concerted pieces, but very few brilliant fantasias, and works of that description. The facts that I here adduce were not to be found in one book, but have been collected from the most various journals and periodical publications.

(To be continued.)

COLOGNE.—The town has just sent a deputation of singers, in consequence of an invitation to that effect, to represent it at the approaching Grand Musical Festival in Chicago, U. S. The deputation have taken passage in the Germania, which started a few days since from Hamburg.

CONVENS.—Herr Langert's *Fabier* has become very popular here.—Induced by the especial interest he takes in all matters connected with the stage, the reigning Duke has resolved on himself personally managing the Theatre from the first of September next. The present General-Intendant, Baron Gustav von Meyern-Hohenberg, and Herr Friedrich Hause, the dramatic manager, have consequently resigned their posts.

* From a lecture *On Modern Society and Music*, by H. Ehrlich.

AMERICAN NOTES.

(From a Correspondent.)

Ma. Editor,—Not the "impeachment" fever, which has raged here considerably, prevented me from forwarding to you an account of musical and dramatic doings in this part of the globe, but severe indisposition, which I trust will be an ample apology for the delay. Concerts are so numerous, that it would be quite a serious task to give a faithful record of all; but, inasmuch as most of them are but of local interest, given by local professors to extend their local fame, it would be useless to trouble the English readers by entering into particulars.

That Leopold de Meyer was engaged here, all your readers of course know, and he left us, it is said, with 15,000 dollars clear profit in his pocket; this, however, is believed by few; however, it may not be altogether known that he left in so great a hurry, that not even his critical friends were aware of it until the bird had flown, and were, of course, quite disappointed in losing the treat of a farewell *dejeuner à la champagne*; however, L. de Meyer is too great a philosopher to take it to heart, remembering no doubt the old adage, "Fools give feasts and wise men eat them." It is reported that he forgot his celebrated hat, without which he was never able to appear on the platform.

Ole Bull has been here and given a series of successful concerts, including two or three positively last farewell concerts; however, he has returned for positively three more concerts only. His style and performance are still the same as in days of yore—his double harmonics in the variations on the "Carnival of Venice" were really exquisite. Speaking of violinists, I may as well mention those I have heard; of which Mr. Listeman ranks first; his playing is full of vigour, excellent tone, and fine bowing. Mr. W. Hopta, although a fair violinist, is greatly wanting in vigour, but as he is still young will no doubt improve.

We had two musical festivals on a large scale—one at Boston, the other here. Unfortunately I was not able to be present at Boston, arriving there just the day after its conclusion; all criticisms which I have read agree in pronouncing it a success. The New York Festival, from the 18th to the 23rd May, was, in a musical point of view, everything that we could expect, and, on the whole, very well attended. But musical festivals are not here the same as in the old country; there it is the praiseworthy effort of a society, headed by an influential committee of noblemen and gentlemen, to bring before the public the best works of the great composers, and handing the profits to some charitable institutions; here it is the enterprize of a speculator to make money. Hence, also, the difference in the efficiency of the choruses: in England they are under constant training, everyone aiming through regular attendance to contribute his part to the general excellency of the chorus; here the singers are taken where they can be got, and a very few rehearsals must suffice: for such a festival as this, it would be quite impossible to bring out any new work requiring special chorus training. Thus we had in this department repetitions of the *Messiah*, *Creation*, and *Elijah*, under the direction of Mr. F. L. Ritter, who is a very good conductor. The principal parts fell to Madame Parepa Rosa; Mr. Simpson, whose fine tenor voice was especially effective in the *Creation*; and Mr. J. R. Thomas. We had such a host of other artists assisting, that it would be almost impossible to enter into details, however much I would wish to do so, as a hint to some of them might be useful, although coming from a long way off; still every intelligent musician here reads your *Musical World*. The orchestra performed several overtures, symphonies, &c., under the direction of Mr. Th. Thomas in excellent style, and pleased me extremely beyond all my expectations, as I had often been greatly disappointed when listening to their performances at the Sunday Evening Concerts in Steinway Hall; however, they did not consist then of more than 30, while upon this occasion they numbered 100 performers. If Mr. Thomas, as conductor, would only exhibit a little more animation—which no doubt would exercise an animating influence upon his orchestra—and take his *tempi* a little more *presto*, I feel confident it would be a great improvement.

We had several works for the first time; among others Reinecke's overture, *Manfred*, a work full of sparkling freshness. Mr. Ritter's symphony exhibits a clever musician as the author, but is too long and requires curtailing; while on the other hand the string instruments are too much employed; and by giving the wood and reed instruments a few solo passages more light would be thrown, which, no doubt, would be a relief and improvement.

Messrs. Mills, Fattison, and Pease, our best pianists here, assisted at the Festival, and sustained the well-earned opinion of the public. Mr. Pease played the second and third movement of his concerto. The *barcarole* is telling and effective, and made a favourable impression, but I cannot say so much of the last *allegro* movement, which, as a *finale*, was wanting in energy. Mr. G. W. Morgan, the great organist, conducted personally an orchestral overture, *St. John the Baptist*, his own composition; but, although bearing a biblical name, it bore little trace of biblical inspiration. This gentleman, formerly of Gloucester Cathedral, and for thirteen years organist at Grace Church, New York,

has just resigned his appointment, and is succeeded by Mr. Samuel Warren, a young American organist of considerable merit, and a pupil of Haupt of Berlin.

Now a brief outline of dramatical doings. *The White Fawn* still proves a great attraction at Niblo's Garden, having been performed 150 times successively. Mr. Howard Glover, of London fame, &c., has taken the conductor's appointment since May 1st, and hence we have had occasion to hear part of *Tam o' Shanter*. *Humpty Dumpty*, at the Olympic, has still a great fall every night, and draws good houses. At Wallack's Theatre, *The White Cockade* has been brought out, and crowded audiences have enjoyed the play immensely. This is the only theatre in New York where a good drama is performed, and hence all lovers of the legitimate play flock here every night, never disappointed.

Madame Ristori and her excellent company are again for a short farewell tour at the French Theatre. *Sor Teresa* and *Marie Antoinette* are the stock pieces.

I cannot conclude this epistle without referring to the struggle which has been going on here for a long time between our two leading pianoforte manufacturers, Steinway and Chickering each claiming to have received the first gold medal at the Paris Exposition. Considerable excitement prevailed as to who was right, and musical papers took, of course, opposite views, according to personal interest, when Messrs. Steinway and Sons published the following:—

OFFICIAL CERTIFICATE

Of the President and Members of the International Jury on Musical Instruments (Class X):—

Paris, July 20, 1867.

I certify that the FIRST GOLD MEDAL for American Pianos has been unanimously awarded to Messrs. Steinway by the Jury of the International Exposition.

First on the list in Class X.

MELINET, President of International Jury.	} Members of the International Jury.
GEORGES KASTNER,	
AMROISE THOMAS,	
ED. HANSLICK,	
F. A. GEVAERT.	
J. SCHIRMAYER,	

This, and the translation of M. Fétis's official report, entering into all the merits of the different makers, settled, of course, the matter; whereupon Messrs. Chickering turn round and advertise that they were the only makers who received the first gold medal and the Cross of the Legion of Honour. Every one who knows anything of the matter laughs, of course, at the absurdity of mentioning the Cross of the Legion of Honour as a prize of the Exposition. It may, of course, have been obtained at a dear price at the Exposition, as a kind of make-up for disappointment in not getting the first gold medal, but not direct from the members of the International Jury, for such a prize as the Cross of the Legion of Honour was never put down on the list for competition. As this is not a mere personal, local, nor national matter, but a subject that interests the whole universe, I trouble the readers of the *Musical World* with it.

New York, June 3, 1868.

AN UNPUBLISHED LETTER FROM MENDELSSOHN.*

Leipsic, the 12th April, 1846.

"My dear and respected Baroness,—Since those never-to-be-forgotten days, which I passed in Milan, I have not written to you, and probably you scarcely know how profound and unchangeable my gratitude for you has become in my heart. Few days have passed since then, without my thinking often and long of your kindness and friendliness, and again thanking you for the same. I had my share of all the good and loveable things I since heard about your life, though I was compelled to be far away and remain silent. To-day, after so many years, an opportunity has at length presented itself for writing to you, and I cannot let it escape me, since I know that my writing will afford you gratification.

"The fact is my friend Jenny Lind is going to Vienna, and I should like you to become acquainted with each other, for I never, in the whole course of my existence, met a more noble, more genuine, and more sincere artist, and I also know one thing: that nothing could give you greater pleasure than to make the acquaintance of such an artist. Had she ever sung you a little song, or executed a grand air, I should not require to say any more; you will hear her, and, consequently, I do not add another word.

"I must now beg that you, too, will sometimes kindly give me a place for a moment in your memory. The hours passed in your house were indeed delightful! If you should desire further details of my sayings and doings, Mdlle. Lind is the very best person to tell you all about them, for I have seen her very often, and she knows everything concerning me and mine.

* To the Baroness von Ertmann. Communicated by Sig. S. C. Marchesi.

"May I beg that you will not doubt the unchangeable attachment and heartfelt gratitude with which I am, and shall be as long as I live, your most devoted
FELIX MENDELSSOHN BARTHOLODY."

The above letter from Felix Mendelssohn-Bartholdy to the Baroness Ertmann,* was written at the time Jenny Lind was about to make her first appearance in the Imperial city. It is interesting to learn from it what a high opinion Mendelssohn entertained of Jenny Lind, and what respect he had for the Baroness Ertmann, whose acquaintance he made in Milan.†

As this lady was not merely a distinguished pianoforte player, but, for a long series of years, the friend and patroness of Beethoven, we here append a biographical sketch of her.

Dorothea, Baroness Ertmann, was born at Offenbach, near Frankfurt-on-the-Maine, where her father, a rich manufacturer, resided. From her earliest girlhood, she exhibited an extraordinary talent for music; but as, when a child, she found the first lessons very distasteful, she was frequently tied by her mother to the music-stool, which she often recollected afterwards with a thankful heart. When eighteen, she married the Baron von Ertmann, a captain in the Austrian service, who died as Lieutenant Field-Marshal at Milan.

During her residence in Vienna, where she lived several years, the Baroness Ertmann became accidentally acquainted with Beethoven. She happened to meet him in the shop of Herr Haslinger, the music-publisher, who had shown her some Sonatas of Beethoven's which had just appeared, remarking, as he did so, that they were very beautiful, but that they had many opponents. The Baroness immediately proceeded into a room adjoining the shop, played the Sonatas through with a practised hand, and loudly expressed her rapture at them. She had scarcely concluded speaking, ere a young man of bashful appearance went up to her and introduced himself as the composer. From that moment, Beethoven was a daily visitor of her family. He himself taught her how to play all his Sonatas, and she never tired of relating how strict he was, and how often he used to place his arm upon her hands, while she was playing, so that she might not move them about too much.

The Baroness Ertmann soon found out how difficult Beethoven was to manage, but she bore patiently his whims and caprices, perceiving how unhappy he often felt. His absence of mind went frequently so far that, during dinner, he would complain of want of appetite, suddenly leave off eating, and then, for the first time, remember that he had already dined. He used to call the Baroness his St. Cecilia, saying she was the only person who understood him and his music. This did not prevent him from giving way to outbursts of feeling with her as with other persons, and avoiding her house for weeks together. He would then return, hold out his hand to her without pronouncing a word, and peace was concluded.

When the Baroness had the misfortune to lose her last child, Beethoven was the only person who did not express his condolence with her under the calamity. After the lapse of several weeks, however, he called. Without uttering a word, he proceeded to the piano, making a gesture of invitation for the Baroness to go and sit next him. He played and extemporized. "Such music," said the Baroness, "I had never heard! What he wished to express by it was the death of the child, and the joy of the angels, who greeted its pure soul in Heaven!"

When he had concluded, he was not able to speak for weeping, and left the room. It was not until afterwards that he could tell the Baroness what he had then felt.

As we know, Beethoven dedicated to the Baroness Ertmann his Sonata, Op. 101, in A major. Among the Baroness's papers, after her death, were all Beethoven's Sonatas, with observations written in his own hand.

DRESDEN.—There is at present a great amount of bad feeling in theatrical and literary circles here, in consequence of the Count von Platen-Hallermund, the General-Intendant, having deprived Herr Ludwig Hartmann, a well-known critic and composer, of his free admissions to the theatre. A pamphlet which the incident has evoked from the pen of Dr. Häbler, and which is entitled *Ein offenes Wort an den General-director Herrn Reichgrafen v. Platen-Hallermund*, has already attained a third edition.

* Her maiden name was Graumann. She was aunt of Madame Marchesi, also once Mdle. Graumann, and wife of Professor Marchesi.

See *Mendelssohn's Letters*, vol. I.

REVIEWS.

Guirlandes de Mai. Cantiques a la Ste. Vierge. Par le Pere FABER de l'Oratoire de Londres; musique de WILHELM SCHULTHEIS, Directeur de Musique a l'Oratoire. [Londres: Novello, Ewer, et Cie.]

WE have aforesaid had to speak favourably of the religious music composed by Herr Schulthes. As a writer for the Roman Catholic service he deserves to hold a high position. His melodies, and, scarcely less, his harmonies, have, apart from their artistic merit, a certain passion—we had almost said sensuousness—admirably suited to a faith which appeals strongly to the feelings. This quality is very apparent in the songs before us. Father Faber's beautiful and passionate verses, which express the very luxury of religious emotionalism, are wedded to most congenial music, and the result is all that can be desired. It is not necessary to notice the six pieces in detail, each being excellent of its kind; but we may instance the last—a "Salve Regina," as of greater pretension and of greater merit than the rest.

Oh! the Happy Days Departed. Song. Written by CHARLES MACKAY; the music composed by FRANZ ABT. [London: R. Cocks & Co.]

THIS song is written with much fluency, and shows a good deal of the merit apparent in Abt's best compositions. It may have little in common with the songs of classical writers, but on the other hand it is far removed from the ordinary run of its kind. Easy of execution, and moderate in compass, the little piece is likely to be well received.

God Bless our Sailor Prince. A national song, with chorus *ad lib.* The poetry by J. E. CARPENTER; the music composed by STEPHEN GLOVER. [London: R. Cocks & Co.]

IT is pleasant to contemplate the exceeding loyalty of ballad writers and composers. On every possible occasion they come forward with lyrics in honour of "the Queen upon the throne," or her family. Of course, the attempted murder of Prince Alfred was an opportunity not to be lost, and hence the effusion now before us. In such *pièces de circonstance* we look for heartiness rather than art. This condition the work of Messrs. Carpenter and Glover satisfies. The words are earnest if not eloquent, and the music is full of smartness if not of science.

Going Home. Song. Poetry by JEANETTE THREKALFALL; the music composed by CELATA. [London: R. Cocks & Co.]

IN these verses the poetess tells of a dialogue between herself and a child, after the fashion of Wordsworth's "We are seven." She does it with much of the charming simplicity of her model, and Celata's music shows the same spirit.

The Hyacinth. The music composed by CELATA; the poetry by her Sister. [London: R. Cocks & Co.]

THE old story of "good in everything" is here once more re-told, and the hyacinth preaches of a "fair haven in the land where all is peace." Some of the music is suitable, but the *coda*—the moral of the whole—by no means satisfies our taste.

Six Part-Songs for Mixed Voices. Composed by HENRY W. A. BEALE. [London: Alfred E. Mallett.]

THE majority of these songs are pretentious, if not in design at least in the character of their working out. Mr. Beale has hardly been successful with one or two—as, for example, the "Volkaliad," which is no improvement upon its Mendelssohnian source—but others of the six show considerable taste and skill. Chief of the latter is "The Bash-Bazouk to his Steed," a composition not at all unlikely to be much in request, and to do for Mr. Beale what his more ambitious efforts may fail to accomplish. All things considered, the set is worth notice.

A Tiny Bark. Ballad. Words and music by ALICE. [London: R. Cocks & Co.]

WE have not the least idea who "Alice" is, but her pretty name at once enlists sympathy. Who could upbraid "Alice" let her write words and music ever so badly. On the other hand who will not praise her for an outburst of devotion such as this—

"I seem to see thee, o'er and o'er,
Lone watching for me by the shore,
And waiting patiently the while
To glad me with thy cheerful smile.
Oh! I would rather cast away
All joy that life can give to-day
Than I no more thy face should see
When I come drifting on to thee."

Adieu, "Alice;" we wish your "Tiny Bark" *bon voyage*.

Faithless Robin. Ballad. Words by R. M. M.; music by LOUISA GRAY. [London: Metzler & Co.]

A LOVELY maiden, sitting at her spinning-wheel, waiting for Robin, who never comes—such is the subject of this simple and pretty ballad. We like its unaffected and artless strains.

Histoire de Palmerin d'Olive fils du ROY FLORENDO de MACDONNE et de LA BELLE GRIANE, fille de Remielus, Empereur de Constantinople, by Jean Mangin, dit le Petit Angevin. A perfect copy of this extremely rare Romance to be sold for THIRTY-FIVE GUINEAS.
Enquire of DUNCAN DAVISON & Co., 244, Regent Street, W.

ERRATUM.

It was M. Langhans (not Laughans), the new violinist from Paris, who played a sonata of his own composition at Herr Lehmeier's second soirée.

BIRTH.

On the 22nd inst., the wife of B. H. W. WAY, Esq., of Denham Place, Buckinghamshire, of a daughter.

DEATHS.

On the 17th inst., ROBERT SLOMAN, Esq., of Dudley, late of Worcester Street, Gloucester (aged 72), the beloved father of R. Sloman, Mus. Doc.

On the 20th inst., at 10, Gloucester Crescent, Regent's Park, RICHARD CUSACK, son of the late JAMES RONEY, Esq., of Demerara. Aged 28. Friends will kindly accept this intimation.

On the 20th inst., at La belle St. Cloud (Seine et Oise), Madame JOSEPHINE VIEUXTEMPS, wife of M. HENRI VIEUXTEMPS, the celebrated violinist.

NOTICE.

The MUSICAL WORLD will henceforth be published on FRIDAY, in time for the evening mails. Country subscribers will therefore receive their copies on Saturday morning. In consequence of this change, it is urgently requested that Advertisements may be sent not later than Thursday, otherwise they will be too late for insertion in the current number.

With this number of the MUSICAL WORLD subscribers will receive four extra pages, and again, from TIME TO TIME, as expediency may suggest.

TO ADVERTISERS.—The Office of THE MUSICAL WORLD is at Messrs. DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). Advertisements received as late as Three o'clock P.M. on Thursdays, but not later. Payment on delivery.

The Musical World.

LONDON, SATURDAY, JUNE 27, 1868.

THE FESTIVAL OF THE LOWER RHINE.*

(Concluded from p. 409.)

THE first evening commenced with an address, by Herr Schrinck, a lawyer, who, in telling words, directed attention to the high significance possessed by the fiftieth anniversary of the Festival. Immediately afterwards, the opening strains of the *Messiah* resounded through the building. It was originally intended that the solos should be sung by Madame Harriers-Wipern, Madame Joachim, Dr. Gunz, and Dr. Schmidt. But the first-named lady, having been taken ill in Königsberg, sent word to say she could not come. In her case, the committee had time to telegraph to Madame Dustmann requesting the latter to undertake the part. Dr. Schmidt, on the other hand, was not "indisposed" until after the rehearsals had commenced. By a really lucky chance, that valuable artist, Herr Hill, happened to be in Cologne on his way to Holland, and was enabled to come forward like a genuine *Deus ex machina*; but for him, the committee, who, under any circumstances, had no easy task to accomplish, would have been placed in no slight difficulty. I cannot omit this opportunity of mentioning a peculiarity which distinguishes these musical festivals, and which subjects all who take part in them to a very severe, even if very honourable, ordeal. As I have previously hinted, for several years past, the custom has been introduced of selling tickets for the

rehearsals. Though these tickets cost much less than those for the evening performances, they give the purchasers a certain right to expect that the performers should do not as if they were at rehearsal, but as if they were at a regular concert. It is easy for an instrumentalist to satisfy this expectation, because, as a rule, he is accustomed to exert all his energies when playing, and because a few hours' repose enable him to overcome the fatigue which he feels from the heat, that is sometimes nearly insupportable. But, with a singer, the case is different. He is, at one and the same time, both instrument and performer. If he is in the least fatigued, his instrument fails him, and anything that even the most eminent singer may do is a failure the moment his voice loses its strength. This has frequently happened with Stockhausen. Again, there is the fact that, if a distinguished and celebrated instrumentalist does not happen to come up to the expectations of the public at rehearsal, he can nevertheless collect all his strength and make a hit in the evening, because, to do so, he merely requires to surmount an attack of momentary nervousness or depression, and he is certain of his instrument. But if a singer has not done well at rehearsal, either because his voice was fatigued, or suffering from some accidental drawback, a still harder lot awaits him in the evening than in the morning; if his instrument be out of order, not all the energy in the world is of any use, and the nervousness with which he appears before the public is not to be overcome; every tone which he endeavours to extract from his throat, and which issues therefrom colourless or absolutely out of tune, creates a feeling of dissatisfaction, a feeling of discomfort, among the audience, against which consideration, friendship and respect for the unhappy artist struggle in vain. Now, most theatrical singers are accustomed at rehearsal, on those days when they have to sing in the evening, scarcely "to mark," that is, to hum over their part in an under voice, far less to give it with all their force. Just fancy what must be the position of an artist, who, feeling that his voice is touched, and that it is only by the most tender treatment that it may perhaps carry him through at night, finds himself face to face with an audience who expect a perfect performance, and on whose verdict his success for the next three days partly depends! He must either sacrifice himself, like Madame Dustmann, or retire altogether, as Dr. Schmidt did after the first rehearsal. Madame Dustmann, we have been generally assured, achieved a great triumph four years since (1864), at Aix-la-Chapelle. On the present occasion, however, her voice was so uncertain, and so tremulous throughout, that immediately after the first rehearsal of the *Messiah* and *Die Vestalin* the only feeling entertained for the fair and esteemed artist was one of commiseration. Dr. Schmidt, who had never sung at any musical festival on the Rhine before, and whose plan of merely marking his part was something quite unexpected by, and not precisely agreeable to, the audience, preferred settling the matter at once. The interest of the audience was, therefore, concentrated the first evening on Madame Joachim, and for three reasons: because a considerable amount of reputation had preceded her from Leipsic and Bremen; because it was the first time she had sung at a musical festival; and because she bears the name of a most celebrated and most popular artist. And the expectations formed of her were most amply fulfilled. She possesses all the qualities requisite for a perfect oratorio singer: a full, beautiful, sympathetic voice, the purest intonation, a noble style, and finished execution. The very first air, "O du, die Wonne verkündet," excited the enthusiasm of the audience, who, after the words, "Er war verschmähhet," burst forth into a storm of applause such as was probably never before heard, except after the singing of Jenny Lind. The artist who achieved the greatest success, next to Madame Joachim, was Herr Hill, and the audience let slip no opportunity of bestowing on their favourite

* From the *Neue Berliner Musikzeitung*.

the loudest marks of their approbation. That esteemed artist, Dr. Gunz, had a difficult task to perform, but he maintained his old reputation, though his voice has lost much of the clear fresh quality distinguishing it in former years. With regard to the chorus and orchestra, their performance was something truly incredible. So much physical endurance, and so much love for art are requisite, in this hot weather, to sing and play with always the same freshness, and always the same precision, at all the rehearsals and public performances, that it is impossible to indulge in too much praise.

The second day commenced with a *Cantata zum Pfingstfeste* by J. S. Bach, and though we cannot reckon the work among the highest productions of the great master, its introduction into the programme was still very acceptable. The solo parts were sustained by Madame Joachim and Herr Hill, and were thus in the very best hands. F. Hiller's second Concert Overture, which followed, is one of the best works of its class, in conception, realization, and dash, which never flags, and towards the end becomes most brilliant. What now shall I say of Mendelssohn's 114th Psalm, "Als Israel aus Egypten zog?" The sunny beauty and clearness of this work have long since penetrated to the heart of everyone who knows it, and, though the final chorus is not on the same level as the preceding numbers, and bears the stamp of formal art rather than of inspiration, the whole is still an imperishable monument of the most sacred poetic fire. The performance was quite worthy of the work. The second act of *Die Vestalin*, the principal parts of which were sung by Madame Dustmann and Dr. Gunz, suffered from the unfortunate fact that the lady's voice was decidedly fatigued, and that her depression extended more or less to the other artists engaged, and to the public. I cannot, moreover, refrain from saying that I think it was a mistake to select that portion of an opera in which one of the principal effects depends upon the dramatic situation, and which, therefore, can only be carried out by acting. The second evening was brought to a conclusion by Beethoven's Ninth Symphony, the gems in the performance of which were the first movement and the *Adagio*, the latter being executed in a manner not to be surpassed. The *Scherzo* struck us now and then as being taken too quickly, and in the vocal quartet of the last movement (a quartet which certainly is one of the most unsingable and hardest vocal tasks in existence), some confusion was occasioned by the indisposition of Madame Dustmann; the chorus and orchestra were admirable. The third evening—the Artists' Concert, as it is called—began with an overture by J. Rietz, which, from the niceties of its workmanship, and the skill with which it is carried out, has become a favourite piece with the public. A vocal chorus, with orchestral accompaniment, "Frühlingsnacht," composed expressly for the Festival by Hiller, contained some very beautiful bits, among which the middle strophe must be especially mentioned. The third piece was Bruch's Violin Concerto, executed by Joachim. The composer, who is still young, enjoys an early and well-deserved reputation, and several of his works (Scenes from the *Frithjofssage*, *Schön Ellen*) are very frequently played in the South of Germany. His Violin Concerto had already been executed by Joachim with great success in Bremen, and the fact of the eminent artist's selecting it for performance at the Festival, could not fail to excite public curiosity and reputation to the highest pitch. The Concerto ought rather to be called a Concertstück, since the first movement is not constructed and carried out thematically, but (to use Bruch's own term) is a "Vorspiel" or "Prelude" followed by an *Andante* and a short *Rondo*, in the Hungarian style. Nevertheless, we do not hesitate ranking this work among the best productions of recent times. The Prelude is full of poetic dash; the *Andante* is very noble and rich in melody; and the *Rondo*, which, in a musical

sense, we consider the least important part, produces a great and brilliant effect. The instrumentation, moreover, must be designated masterly; the orchestra is treated with a knowledge of the different niceties of tone not to be characterized as the result of great industry, but to be recognized as a peculiar artistic gift. How Joachim rendered his friend's work, I need not say; that the public were transported with delight, and that, after his subsequent performance of Spohr's *Andante* and *Allegro*, they went into perfect ecstasies, which induced him to add a *Gavotte* and *Bourrée* by Bach, will strike everyone of my readers as natural. Madame Joachim sang a profane cantata by Moriello, with all the charm of her magnificent voice and feeling style. Herr Hill sang Schumann's "Flutenreicher Ebro," and "Widmung;" and Dr. Gunz, Schubert's "Frühlingstraum," and a charming "Ritornello," by Hiller, both artists proving themselves masters of song-singing, and being distinguished by liberal applause. A rare treat of a high order was afforded by the execution of Schumann's D minor Symphony; this, for executive perfection even in the finest touches, as well as for enthusiasm and dash, was perhaps the most brilliant orchestral effort of the whole Festival. All that remains to be recorded is that Madame Dustmann sang a song by Kirchner, meeting with the most considerate indulgence from the public, and that Handel's "Hallelujah" formed a most worthy conclusion to the Festival. After the sacrifices had been duly offered on the altar of music, the convivial pleasures commenced; some two hundred and fifty persons, the members of the committee, with their families and friends; Master Hiller; the soloists; and a large number of artistic visitors, and the representatives of the press, supped together in the Casinosaal. There was no lack of toasts; the most unconstrained and unclouded good humour animated the banquet, and the sun had long risen over the hill-tops, ere the last guests had left the building.

If we now cast a last glance on this Festival, and consider its organization and significance, the fact deserving most prominent mention is that Hiller's unshakable physical and moral powers of endurance excited universal astonishment, a feeling that found vent in the rain of flowers with which the Master was overwhelmed after the third concert, as well as in the enthusiastic exclamations of the artists, when his health was drunk at the supper. A man like him, who, with unvarying elasticity of mind, possesses the art of discharging the social as well as the artistic duties of his position, is necessary to give proper importance to a musical festival. The results are manifold; none of them ought to be undervalued, and it strikes me that one of the most important is the meeting of so many distinguished artists, and the *esprit de corps* fostered thereby. Everyone must contribute and subordinate himself to the general result; any instance of a man's thrusting himself forward, and indulging in self-display, is instantly observed and not received with favour. Just as the public flock together from all parts merely to enjoy themselves intellectually, and to acknowledge immediately everything good, the artists must leave their private tendencies at home, and merely bear in view the general object of the gathering. This is a gain which cannot be too highly prized. It was delightful to see on what friendly terms the professional men were with each other; there were Bargiel, Brahms, Brassin, Breunung, Bruch, Otto Goldschmidt, Grimm, Langhaus (from Paris), Müller (from Frankfurt-on-the-Maine), Pasdeloup (from Paris), Samuel (conductor of the Brussels Concerts Populaires), Schmitt (from Schwerin), Soubre (from Liège), Taubert (from Berlin), &c. The French press, too, had sent its representatives, and all agreed in declaring that this Festival was one of the most significant and delightful ever celebrated on the banks of the Rhine.

H. EHRLICH.

THE ROYAL ACADEMY OF MUSIC.

To the Editor of the MUSICAL WORLD.

SIR—In reply to a question asked by Sir George Bowyer in the House of Commons on the 4th inst., with reference to the withdrawal of the annual grant of £500 to the Royal Academy of Music, Mr. Selater-Booth is reported to have said "that it would require four times the amount of that grant,—viz., £2,000—to keep the Academy in a satisfactory condition, and, as other societies were pressing their claims for support, it was thought advisable to withdraw the grant. He hoped, however, that an extended plan for imparting a good musical education would sooner or later be brought into Parliament."

Without entering into the merits of such a method of reasoning, I now ask for a short space in your valuable columns to set forth a few real facts which have not yet been made public.

When I accepted the office of principal, some eighteen months ago, I found that certain communications had passed between the Government and the institution, giving me the hope that the Academy was in a fair way of being permanently adopted and protected by the Government. This hope was strengthened by official documents, now in the possession of the institution, and I was even invited to inspect the rooms provided for the Academy, under a Government roof—an invitation which, although I was ready to accept, was afterwards withdrawn.

After this first act of antagonism to the old institution the directors wrote to the Government, asking in what way aid was to be afforded to the Academy, and received for reply that the granting of rooms, as originally promised, would imply an absolute protection of the institution, which the Government declined to undertake.

Seeing that it was hopeless to lessen the heavy expenses of the Academy by obtaining a house, or even apartments, rent free, another application was made by the directors for a subsidy of £2,000 per annum, it having been ascertained by careful calculation that the increase of gratuitous instruction by means of additional free scholarships, and the general enlargement of the institution, as insisted on by the Government as a condition for granting aid, could not be carried out without this assistance to its funds. To this the following answer was returned:—"That their Lordships were disinclined to grant a sum to be dispensed by private hands."

The directors met this objection by stating that they were perfectly ready to place the Academy under Government inspection; but this time they were met by a new reason—viz., that in lieu of a grant to the institution, a system of "cheap musical instruction" was to be proposed under the direct control of Government.

To the next appeal from the directors (in which it was asked in what manner the free students and scholars who had been admitted on the faith of Government promises should continue their education), yet another reason appeared for the neglect of the institution—viz., that the Irish Academy of Music had also asked for support, and that the directors of the English Academy must see that the two institutions were equally deserving of attention.

Now, there can be no question that all these separate reasons for refusing aid to an institution which has done so much for art in this country may be accepted as an indication that some scheme is concocting with which it is intended to supersede the only national institution that has any pretension to the education of professional musicians.

Such a step, I feel certain, will be most fatal to the interests of the art; and the voice of the profession, and of all who are interested in the continued advance of music in England, will surely be raised against so retrograde a movement, as well as against the wretched parsimony (requiring four varying reasons to excuse it), which denies to the Royal Academy of Music a sum insignificant in amount as compared with the assistance granted to similar institutions by foreign Governments.

I therefore submit, Sir, that the extinction of the Royal Academy of Music would be so discreditable an event for the country, and for the age we live in, that should all aid be still denied by Government, I appeal as a last resource to the musicians throughout the country, both professional and amateurs, to prevent its being closed, and I have little doubt that while a love for high art exists, we may still hope to maintain

an institution so highly prized by all who are acquainted with it.—I am, Sir, your obedient servant,

WILLIAM STERDALE BENNETT, Principal.

Royal Academy of Music, June 18th.

[How entirely we share the sentiments expressed by Dr. Bennett, whose letter was published in the *Times* of Saturday, June 20, shall be set forth next week.—Ed. M. W.]

PHILHARMONIC CONCERTS.

(From the "Morning Post," June 23.)

The seventh concert, which took place last night in the Hanover Square Rooms, was one of more than common interest. It began well, it went on, for the most part, well, and it finished well. To take at once the beginning and the end: happier specimens of the genius of the two greatest of modern composers (by which we mean the two greatest composers who come after Beethoven) than Mendelssohn's overture to *A Midsummer Night's Dream*, and Spohr's to his opera *Jessonda*, could hardly be named, though the genius of Mendelssohn soared far beyond that of Spohr, while his overture, considering the early age at which it was written, belongs to the phenomenal achievements in the history of the art, which can hardly be said of anything that Spohr ever produced. Both are undoubted *chefs-d'œuvres*; and finely given, as they were last night under the direction of Mr. Cusins, both were right welcome, as was proved by the loud applause with which they were greeted.

There was only one symphony; but that one symphony was the glorious *Pastoral* of Beethoven, a "tonepicture" standing alone—the origin of what has been absurdly christened "programme music," and the forerunner of almost as many bad things (instance the symphonies of Dr. Liszt, the *Ocean Symphony* of Herr Rubinstein, the *Columbus Symphony* of Herr Abert, &c.) as of good ones, such as the concert overtures of Mendelssohn and Sterndale Bennett, the *Weihnachtstöne* of Spohr, &c. The symphony was, for the most part, very admirably executed, and each movement was warmly applauded.

Then we had a new violinist, Herr Besekirsky, who brought with him a concerto of his own manufacturing, which he played *con amore*—as might have been expected from the father of his child.

But the most interesting feature, and the most brilliant success, of the concert was the concerto in F minor, the fourth for pianoforte, with orchestral accompaniments, among the published compositions of England's greatest and most gifted musician, William Sterndale Bennett, who, though a "Doctor in Music," and occupying the chair of musical professor at the University of Cambridge, is none the more illustrious on that account, inasmuch as he owes the well-deserved celebrity he enjoys, here and abroad, entirely to the admirable compositions he has given to the world. This concerto of Dr. Bennett—Professor Bennett—or, as we prefer to style him plainly, "Sterndale Bennett"—is one of the noblest things of its class that have enriched the repertory of the pianoforte. It has a first and a last movement, either of which Mozart and Mendelssohn might have written in partnership, evincing as they both do the fluent and masterly treatment of the earlier musician, the fire and unflagging energy, together with the bright and glowing colouring, of the latter. But there is also, for middle movement a *barcarole* of such exquisite melodious loveliness that it can have been nothing else than an inspiration; and this one movement, without reference to its companions, would stamp the concerto in F minor as a production of the highest genius. Like all the published concertos of its author (and it is well known that two—one in the same key, another in A minor—still remain in manuscript), the No. 4 is crowded with difficulties, difficulties only to be overcome by pianists with whom difficulties count for nothing—such pianists, for example, as Mendelssohn, and (as many amateurs still may recollect) Sterndale Bennett himself, about the time he wrote this and many other works more or less approaching it in merit.

The pianist last night was Madame Arabella Goddard, who alone among the distinguished players of the day comes from time to time before the public with one of the concertos of her eminent brother musician and compatriot. For very many years past, but for this lady, the concertos of Sterndale Bennett—the best of which are in no way inferior to those of Mendelssohn, and may be

ranked, indeed, side by side with those of any known composer—would have remained unheard. That they would have come to light again some future day can hardly be doubted. Such music was not written for oblivion. Meanwhile, however, the present generation of amateurs are indebted to Madame Goddard for the few opportunities afforded them of appreciating the numberless beauties to be found in these concertos. She has performed the No. 2 (in E flat), the No. 3 (in C minor), and the No. 4 (in F minor), at the Philharmonic Concerts and elsewhere, and invariably with brilliant success. But on no occasion that we can remember has she played any one of them so magnificently from end to end as the concerto in F minor last night. Not to enter into detail, we may add that every movement was applauded with fervour; that Madame Goddard, had she felt so inclined, might have repeated the charming *barcarole*; and that at the end of the concerto she was enthusiastically summoned back to the orchestra. A more genuine triumph was never obtained; and as this triumph was shared between an English composer and an English executant, it was all the more grateful to those who cared about English art.

There was also some singing by Mdle. Sinico and Madame Demeric-Lablache. The rooms were crowded; and among the many well-known and distinguished performers present was the veteran pianist and composer, Herr Moscheles.

THE HANDEL FESTIVAL.

(From the "Saturday Review.")

We have had another Handel Festival, the fourth since the experimental one of 1857, and the third since the commemoration, in 1859, of the centenary of the illustrious musician's death. The progress made since 1857 in improving the so-called "Handel Orchestra," and in converting the Centre Transept of the Crystal Palace, by slow but sure degrees, into a vast concert-room, at once commodious and favourably adapted for musical effect, is remarkable. Mr. Bowley has done wonders; and Mr. Costa, in his way, has done wonders too. At each successive Festival a step onward towards the desired perfection has been made; and now, at last, the "General Manager," who, compared with any other general manager catering for the public entertainment, is a Colossus to a pigmy, has imagined and carried out the happy idea of two enormous screens, hanging from the roof, on either side of the orchestra, more than three parts down towards the base of the Transept. To have virtually enclosed the area in front of the orchestra, on every side, would be a still greater triumph; but as this was impracticable—for a very sufficient reason, inasmuch as it would have shut out many thousands who come to hear the music as best they may, and who are satisfied with places outside the inevitable barriers, it is of no use speculating further on what might have been the result. Certainly on no former occasion has the effect of the Handel Festival been half so impressive as during the very splendid performances of the present week.

Opinions differ about the absolute good effected by these exceptional gatherings. Some insist that even the chorus and orchestra at Exeter Hall are already in excess of all legitimate requirements; some point to the resources at Handel's disposal in Handel's lifetime; while others cite the oft-quoted opinion of Beethoven—that an orchestra sixty strong was all that is necessary for the adequate execution of his symphonies. No doubt the music at the Handel Festival would have been little to the taste of Othello, who, if we may credit the emissary sent to instruct the musicians serenading the Moorish General on his wedding-night, liked their music so well that he desired them, "of all love, to make no more noise with it." But though Othello, to quote the same authority, "cared not greatly to hear music," he is happily an exception. Mr. Costa would by no means have suited him for a chapel-master, any more than Mr. Bowley would have suited him for a master of ceremonies. There is, however, another side to the question. The Handel Festivals—now, we are glad to believe, permanently established as "triennial"—are really the most social gatherings in existence. They bring together people from all parts of the country, who meet for a common purpose, the successful accomplishment of which has been engrossing their thoughts, and occupying very much of their time, during the interval of three years that elapses between festival and festival. The chorus, of some three thousand singers and upwards, represents, as we all know, the flower of the choral societies all over England—societies entitled to respect, not only because they diffuse the taste for a beautiful and civilizing art, but because they offer inducements to countless worthy people who might devote their leisure to much less harmless, and, at the same time, much less profitable, occupation than that of the practice and study of part-singing. More than one of our considerable country towns might securely challenge the capital to an encounter in the art of choral singing; and Birmingham,

Norwich, Bradford, Leeds, among others, would probably come off victors. But the only common ground on which they can all meet in friendly association is London—which Mr. Bowley, formerly one of the most zealous promoters of the fortunes of the Sacred Harmonic Society, having largely widened his sphere of action, has for years persuaded the world of music to look upon as Sydenham. An ordinary visitor at the Crystal Palace, in the Handel Festival week, may gaze at that biggest of orchestras, from any part of the Centre Transept—the diameter of which is so often exultingly set forth, in the official advertisements, as "twice that of the dome of St. Paul's Cathedral," underneath which 5,000 children from the charity schools annually meet and sing—without giving himself a moment's trouble to reflect upon how they can possibly have been brought together. And really the system of organization through which the various members of this gigantic chorus are trained in advance, by separate conductors, and then placed under the despotic control of a single chief, who finds all ready to his hands and has simply to make the best use of the elements at his disposal, is something to be wondered at. No doubt Mr. Costa is the generalissimo of generalissimos in his department; but in the preparations for the Handel Festival he owes very much to certain "provincial" satraps, who smooth the way for him. The only one, perhaps, able to keep in strict discipline so vast a host, it is not the less an advantage to him that the various ingredients which compose this host come thoroughly prepared. They come to him from north and from south, from east and from west, well trained in what they have to do, and all enthusiastic about the result of their united efforts. Thus and thus only can such exceptional performances as those of the Handel Festivals be possibly accomplished. To which it may be added, that no other music than that of Handel, and not all the music even of Handel, could accommodate itself to such conditions. There is a certain breadth of outline in the larger works of this unique master, combined with an absence of minute details, to be found in those of no other composer; and it may be stated, with all deference to Mozart, that at the first performances of this and previous festivals, had the additional accompaniments which Mozart wrote for the *Messiah* been omitted, they would, rare exceptions allowed for, hardly have been missed.

The programme for the week has been almost precisely the same as that of the last Festival, in 1865. The *Messiah* was given on the first day (Monday); *Israel in Egypt* on the last (Friday); and, as usual, a miscellaneous selection on the second (Wednesday). The execution of the *Messiah* was positively marvellous; and when, during the performance of the magnificent "Hallelujah" chorus—an outburst of homage and thanksgiving that has never been excelled, never, in fact, equalled in music—some eighteen or nineteen thousand people reverentially stood up, the impression upon the most indifferent looker-on, to say nothing of those in whose breasts every sentence of the "Hallelujah" and the other great choruses in the *Messiah* find a responsive echo, must have been extraordinary. At such a moment all the talk about superfluous means and appliances, about the number of singers and the number of players, was reduced to insignificance; and the conviction that the "Hallelujah," with twice as many singers and players, would still not be overweighted, can hardly fail to have presented itself to every mind. It was, more or less, the same with other choruses—for example, "And the glory of the Lord;" "For unto us a Child is born;" the superb series contained in the *Passion*-music, commencing with "Behold the Lamb of God" and ending with "The Lord hath laid on him the iniquity of us all;" the jubilant "Lift up your heads;" and last, not least, the glorious final chorus, "Worthy is the Lamb," culminating in an "Amen" that Handel himself has nowhere else approached. True there was, here and there, a quasi-scramble—as, for instance, in the fugue, "He trusted in God," and—where a multitude of singers are engaged—the almost unsurmountable "Let us break their bonds asunder;" but, regarded as a whole, the choral singing in the *Messiah* on Monday was, without exception, the finest we can remember. The solo singers, too—Mdle. Tietjens, Madame Sainton-Dolby, Madame Rudersdorff, Messrs. Cummings, Santley, and Sims Reeves—all did their best, the best of the best, however, being Mr. Sims Reeves's pathetic delivery of the music of the *Passion*, from "Thy rebuke hath broken his heart" to "But thou didst not leave His soul in Hell," for the restoration of which last to a tenor voice (in accordance with Handel's own design) we are indebted to the first of English musical critics, Mr. Macfarren.

The selection on Wednesday, though richly varied and extremely interesting, was much the same in its general features as the selection on the Wednesday of 1865. We had again the "Epinician" series of choruses out of *Saul*, from "How excellent is Thy name" to "Hallelujah," descriptive of the exultation of the Jews at the triumph obtained by their hero, David, over the Philistine giant, Goliath; the masterly and impressive chorus, "Envy, eldest born of Hell," from the same oratorio (immediate predecessors of *Israel in Egypt*); the chain of choruses from *Solomon* (which came after *Joshua* and preceded *Susannah*), beginning with the gorgeous and exhilarating "From the censer,"

and including the whole of the series generally known as the "Passions;" "Immortal Lord," from *Deborah*, Handel's second English oratorio (*Esther* being the first), which used at one time to be, but is now no longer, given by the Sacred Harmonic Society; the so-called "Epithalamium," from *Solomon*, "May no rash intruder;" and, for climax, "See the conquering hero comes," that perennial trio with chorus, which, originally belonging to the seldom played *Joshua*, is invariably introduced in the often played *Judas Maccabæus*. Besides these, there were two very unfamiliar choruses, "He saw the lovely youth," from *Theodora*, which, if we except the English adaptation of his very first oratorio, composed in Italy (*The Triumph of Time and Truth*), was Handel's last work of the kind but one (the last being *Jephthah*), and "Now, Love, that everlasting boy," from *Semele*, one of the English so-called "serenatas." Both of these were interesting, not merely because, the first especially, they are very fine, but because they were utterly unknown to nine hundred and ninety-nine out of one thousand of those present—neither *Theodora* nor *Semele* having been performed in England since Handel's time. Then we had the bright, if somewhat *rococo* overture to the hastily manufactured *Occasional Oratorio*, and the "Dead March" from *Saul*, which critics unanimously cite as the "sublime of simplicity," and which, if not exactly "sublime," is unquestionably very simple. It is almost needless to state that these were admirably performed by the orchestra, seeing that, notwithstanding the instruments superadded (by Mr. Costa, we presume) to the march in the overture, there is scarcely anything in either of them which, for such a company of experienced players, is much more than child's play.

The solo singing in this varied selection was excellent; but with very few exceptions it was devoted to pieces so familiar that it would be supererogatory to enumerate them, even in a catalogue *non raisonné*. Mdlle. Christine Nilsson came forward (for the first time in London as an oratorio singer) with precisely the same airs which she sang last autumn at the Birmingham Festival—"From mighty kings" and "Wise men flattering," giving them precisely in the same manner as on that occasion, and with the same changes and *ad libitum* cadences. Mdlle. Kellogg sang "O had I Jubal's lyre," from *Joshua*, and sang it extremely well. Mdlle. Tietjens gave "Pious orgies;" Mdlle. Carola attempted "Let the bright Seraphim" (executed with such wonderful spirit by Mdlle. Adeline Patti at the last Handel Festival), and was charitably allowed to dispense with the second part; Mr. Santley, as a matter of course, gave "O ruddier than the cherry," and, as a matter of course, was obliged to repeat the quick movement; Madame Sainton and Mr. Cummings respectively introduced airs from *Solomon* and *Semele*; Madame Lemmens ventured upon the interminable "Sweet bird," from *L'Allegro* (Jenny Lind's prescriptive property); while Mr. Sims Reeves gave "Deeper, and deeper still," and its melodious and lovely sequel, "Waft her angels," together with the famous war-song, "Sound an alarm" (with chorus), from *Judas Maccabæus*. For judgments upon these various performances we must refer our readers to the profusely eloquent descriptions of our daily contemporaries, who, in the way of mere criticism, have said all that can be said, and left us without expletives to eke out a sentence, complimentary or otherwise. At the same time we may, in a word, express our opinion that the finest and most legitimate singing of the day (all being singularly good), was that of Mr. Sims Reeves, in the most pathetic of declamatory recitatives, "Deeper, and deeper still" ("Jephthah's rash vow," as it was wont to be styled), which the elder Braham earned renown for singing, although he never sang it with the genuine taste and expression of Mr. Reeves, with whom people are so fond of comparing him.

Israel in Egypt, with its picturesque and superb choruses, must be going on as we write; but of the great oratorio of *Exodus* it is unnecessary to speak. The *Israel* day—the last day—has always been, and will always be, so long as the Handel Festival endures, the greatest day of the three. Meanwhile, we may conclude with saying that both the *Messiah*, on Monday, and the miscellaneous selection, on Wednesday, attracted many thousands more to the Crystal Palace than in 1865. The Royal box, most royally fitted up, has, it is true, been hitherto untenanted by Royalty; but if, as we hear, the Festival of which we speak is likely to prove in a financial, as it may safely be affirmed to have been in an artistic, sense, the most successful ever known, the Handel Triennial Commemoration, like Ulysses—

. . . adversis rerum immerabilis undis—

is not apparently destined to be overwhelmed by the waves of adverse circumstances, from whatever quarter.

MUNICH.—The principal parts in Herr R. Wagner's new opera, *Die Meistersinger von Nürnberg*, are thus cast: Hans Sachs, Herr Betz (from Berlin); Ritter Stolzing, Herr Nachbauer (from Darmstadt); Beckmesser, Herr Gustav Holzel (from Vienna); Eva, Mdlle. Mallinger; Magdalena Anna, Mdlle. Dietz; David, Herr Schlosser.

OWL'S HOWL.

Moping Hole, Ivy Mantled Tower.

DEAR PETERS,—I would say "my" dear Peters, as more affectionate, but the weather is too hot for me to take needless trouble. You cannot doubt my affection, for I never write to you, and that is the kindest course a true friend can take. I know you feel that, my Peters.

Last week you inserted an account of a concert, at which a beautiful song, written by "your friend Shirley Brooks," was sung. I quote "your friend," for, much as I should like to know that gentleman, I have never succeeded in doing so. I never saw the party. But I know, from attentive observation of his style, that he is quite incapable of making "breath" rhyme to "unblest," as your usually most careful compositors have made him do, nor can I believe that he would introduce "this" twice in two connected lines. In fact, I went and bought the song, and I find that instead of the terrible image of fire streaming out in a mother's breath, he wrote—

"Nor dare to call thy lot unblest,
While this is granted from above,
While in thy mother's sainted breast,
Burns holy fire—thy mother's love."

And a truly beautiful verse it is—perfectly exquisite; and, as I see by the papers that the writer is gone to visit Bather of Ledbury—won't there be a row before they have talked for half-an-hour?—I send you this correction.

The reason for the mistake—or I mistake—was that you found the Crystal Palace hot, and the champagne cup cool, and you were quite right. Bless you. How's Penny Mayhew? Ever yours,

To D. Peters, Esq.

ZAMIELA OWL.

BENNETT NOT BENEDICT.

To the Editor of the MUSICAL WORLD.

SIR,—In your notice last week of the Misses Jewells' concert, you inadvertently named the *Rondo Piacevole*, played by Miss Ellice Jewell, as being the composition of Benedict instead of Bennett.—I am, Sir, yours obediently,

June 20th.

A SUBSCRIBER.

"L'AFRICAINNE."

To the Editor of the MUSICAL WORLD.

DEAR SIR,—Although only an amateur, I beg leave to express my astonishment at the very meagre delineated report and critique given in respect of Meyerbeer's great work, *L'Africaine*. In the general daily papers, where space is of value, I understand these laconic reports; but in a paper treating exclusively of music I wonder that such a work has not been more fully commented upon—at least on its essential part, which is the musical work, and not so much on the plot or one single character, which, although quite appropriate in the present case, yet does at the same time great injustice to the other two principals.

What caused the lamented composer to delay so much in bringing his work forward was the want of a *tenor* able to sing the intricate and trying music, to say nothing of that vigorous, impulsive, and dramatic power which is requisite; and yet this character, actually chosen by Meyerbeer himself, is merely named (among subordinates, you may say) to be dismissed very briefly. Also, very little more is said of the next important character, whose impersonation is extraordinary, and his voice still more so. The next and most important striking feature which makes me wonder at the little comment made—in fact, no comment at all—is the grandeur of the music as performed by the orchestra. In my opinion, humble as it may be, the *mise-en-scène* is too attractive; and people really do not seem to listen to those superb sounds depicting the true originality of the composer's genius.

I have witnessed the opera upwards of ten times, and every time I discover fresh movements—truly splendid—and am always astonished to see how little people seem to be impressed with those parts, however splendid, and with which the opera abounds. As a proof of the foregoing, you will observe during the *morceau à la unisson*, nothing is going on, and attention prevails—and what is the result? Although the opera has been performed often, and particularly that part, they, the public, never fail to burst in applause in the middle of it!! You will excuse an amateur addressing you thus, but I know it can give no offence in any way. It is only a wish I have to say a few words, weak though they may be, in favour of what should be said of a great opera, full of deep and wonderfully original music, and of its principal actors.—I remain, dear Sir, yours respectfully,

London, 22nd June, 1868.

O. L.,

A New Subscriber.

[Had our correspondent been an old subscriber, he would have read quite enough in the *Musical World* about the *Africaine*.—Ed.]

MR. JOSEPH BARNBY'S CHOIR.

To the Editor of the MUSICAL WORLD.

SIR,—A report has obtained a considerable circulation through the medium of the press, to the effect that my choir from this time will cease to exist. As the statement is calculated to do me an injury, I must beg to be allowed to give it a most unqualified contradiction.—Faithfully yours,

J. BARNBY.

MDLLE. THERESE LIEBE.

To the Editor of the MUSICAL WORLD.

SIR,—Having been present on Saturday last at the musical *soirée* of Madame Leopold, at St. George's Hall, I beg to draw your attention to the brilliant playing of Mdle. Thérèse Liebe (violinist). It is indeed surprising to hear this young lady, only 13 years of age, executing the most difficult classical pieces with the deepest understanding and most magnificent performance. The real genius of music approaches the listeners and the effort surpasses all anticipation. Mdle. Liebe draws from her instrument a tone so full, round, sympathetic, and energetic as to remind us of the wonderful playing of Joachim. Asking you to oblige me by inserting these lines in the *Musical World*, I enclose my card, and I remain, Sir, your obedient servant,

C. A. R.

June 23rd.

CONCERTS VARIOUS.

MR. FRANK ELMORE'S annual concert was given in the Hanover Square Rooms on Thursday week. His own contributions to the programme began (after joining the Sisters Doria in Leslie's trio, "O Memory") with "Adelaide," in which he had the good fortune to be accompanied by Mr. Lindsey Sloper. The peerless love-song was well delivered and not less well received. Mr. Elmore next joined Misses Edith Wynne and R. Doria in Balfé's "I'm not the Queen," afterwards singing Benedict's popular "Rock me to Sleep" with much expression. The concert-giver was well supported by—in addition to the artists already named—Mesdames Baum, Sofia Vinta, Emmeline Cole, Signor Ciabatta and Herr Reichardt, vocalists; Miss Madeline Schiller (encored in Thalberg's *Lucresia*), Miss Sophie Angeline, Messrs. Carl Hause, Tito Mattei, J. B. Chatterton, and Cheshire, instrumentalists.

MR. LANDSOWNE COTTRELL lately gave two interesting morning concerts at Mr. Wornum's Rooms, Store Street. All the executants were selected from Mr. Cottrell's pupils. The rooms were crowded on both occasions, and the young *débütants* received flattering encouragement. Herr Lehmeier ably conducted. The third and last concert of the series is announced for July 22.

MDLLE. LUIGIA LEALI'S *matinée* was given on Thursday week, at 7, Buckingham Gate, under distinguished patronage. The *bénéficiaire* sang first her own ballad, "In the Woodlands," which was very favourably received. She afterwards gave Schira's "Sognai" (harp and violoncello *obbligato* by Mr. B. Reeves and Mr. M. Albert respectively), Ardit's familiar "Il Bacio," and lastly took part with Mr. C. Stanton in Verdi's "Se m'ami ancor." Other vocal pieces were contributed by Signor Caravoglia, who was encored in Mattei's romance, "Io la perdei." In addition to the instrumentalists above named (each of whom played a solo), Signor Tito Mattei, Signor Regondi, Signor Riegar, and Herr Fittig (Zither), had a share of the programme.

HERR LOUIS ENGEL'S annual concert took place on the 5th inst., at 10, Portman Square, and was attended by a very crowded audience. Herr Engel first played (with Herr Schloesser) an arrangement for piano and harmonium of the *William Tell* overture. This was followed by a solo on themes from *Faust*, the serenade from *Don Giovanni*, and "Home, sweet Home," with variations (encored). Herr Engel also took part in several concerted pieces, in each giving much satisfaction. The concert-giver was assisted by Mdle. Christine Nilsson (encored in Engel's *valse*, "La Rosa"), Miss Fanny Holland, Madame Dolby, Herr Reichardt, Signor Gardoni, M. Jules Lefort (encored in Engel's "Fedale io l'amo"), M. Sainanton, Mr. John Thomas, and Herr Kuhe.

MRS. JOHN MACFARREN gave her second pianoforte and vocal recital in St. James's Hall last Tuesday, when she was assisted by Miss Robertine Henderson and Mr. W. H. Cummings, whose very effective singing of Nicolai's popular duet, "One Word," was much applauded. Mr. Cummings was encored in David's *barcarole*, "O ma maitresse," and Miss Henderson in G. A. Macfarren's new ballad, "The Golden Heart," the beautiful words of which (by Miss Procter) excited as much admiration as the music. Mrs. John Macfarren played several masterpieces of the great pianoforte composers to the great delight of a very numerous audience. Her brilliant execution of Brisa's Fantasia on Welsh Melodies, and of Walter Macfarren's "Third Tarantella," elicited in both cases, the compliment of a re-call; and the bright and felicitous manner in which she threw off Professor Bennett's sparkling musical sketch, "The Fountain," met with such cordial and unanimous recognition, that its repetition was inevitable.

THE programme of Miss Agnes Zimmermann's concert (at Hanover Square Rooms, 22nd ult.) was worthy of that young and talented pianist's reputation. It included Beethoven's Trio (Op. 70, No. 2)—Herr Auer and Signor Piatti assisting the concert-giver; J. S. Bach's *Gavotte*, from his sixth Violoncello Suite (transcribed by Miss Zimmermann); a very clever sonata (MS.) for piano and violin, also the work of Miss Zimmermann, of which we must speak at length hereafter; Schumann's fanciful pianoforte solo, "Carnaval," and Chopin's grand *Polonaise* for piano and cello. In all these the *bénéficiaire* exhibited the talents which have gained for her so enviable a place in public estimation. The vocal music was sustained by Miss Julia Elton and Mr. Cummings.

SIGNOR BELLINI'S concert at St. George's Hall, on Monday week, was one of varied attractions. The programme included several pieces, which served to display the concert-giver's powers as a vocalist. Among these were—Romer's setting of "A Psalm of Life;" Ricci's duet from *Crispino*; "Vedi o cara" (sung with Mdle. Clara Doria); Mattei's *buffo* song, "Il Farfallone;" and last, not least, "Miei rampolli." Other selections, vocal and instrumental, were given by the Sisters Doria, Mdle. Valentini, Miss Lucy Franklein, Signor Gardoni, Mr. Henry Gordon, Mr. Vernon Rigby, Signor Caravoglia (encored in Mattei's "Io la perdei"), Mr. Frank Elmore, and Signor Tito Mattei. Signori Bevignani and Li Calai conducted.

A PIANOFORTE RECITAL lately given by Mr. Ridley Prentice deserves notice. The programme was an excellent one. It began with Mozart's Fantasia and Fugue in C major, after which came Beethoven's Sonata in A major for piano and violoncello (Signor Piatti assisting the concert-giver) Chopin's Fantasia, in C sharp minor, the "Harmonious Blacksmith," Mendelssohn's Variations in D major for piano and violoncello, and the same composer's Sonata in E major for piano alone. In all these Mr. Prentice gave much satisfaction to a full audience. The vocal music was supplied by Madame Dowland, who, in the course of the afternoon sang two pretty songs by the concert-giver.

FRAULEIN AUGUSTE MEHLHORN'S *soirée musicale*, which took place at 18, Craven Hill, was a successful affair. The concert-giver herself sang several songs, much to the satisfaction of her audience. Among these were—"Sombres forêts," from *Guillaume Tell*, Benedict's "Maiden's Dream," Mattei's romance, "Tornara," Meyerbeer's "Fisher Maiden" (encored), Oberthür's "Serenade," and Ganz's "The Faithful Echo," the last two accompanied by their respective composers. Fraulein Mehlhorn was assisted by, among others, Mdle. Strindberg, Mdle. Angèle, Mdle. Valentini, Signor Caravoglia, Signor Agretti, Signor Riegar, and Signor Tito Mattei. Herr Ganz conducted.

ST. MARY'S COLLEGE, KENSINGTON PARK.—A concert in aid of the funds of the Society of St. Vincent de Paul was given last Wednesday evening in the drawing-room of the above establishment, which was comfortably filled by a fashionable audience. The principal soprano was Miss Blanche Gottschalk, whose singing of the "Air des Bijoux," from *Faust*, was warmly applauded, the upper notes being particularly bright and clear. Miss Amelie Madot sang Proch's "Addio" with much refinement and taste, but the effect was somewhat marred by a little flatness in the violoncello *obbligato*. Madame Elwood Andrea's rich contralto voice told very effectively in "Viva la Patria;" and all three ladies joined in Cimarosa's favourite trio, "My Lady, the Countess," which was one of the most decided successes of the evening. Miss F. Harvey's unexceptionable rendering of the exacting solo in the "Tramp Chorus" gave marked satisfaction. Mr. Holland, who has a fine baritone voice and finished style, sang Sullivan's "If doughty deeds," and also a duet with Madame Andrea. The principal feature in the instrumental portion of the programme was Mendelssohn's Concerto in G minor, played with much power and brilliancy by Mrs. G. Carrew; the orchestral parts being ably represented by a quartet of strings. The other instrumental pieces were an "Air varié" of De Beriot, played by a gentleman who was loudly and deservedly applauded, but whose name was not announced; a cornet fantasia on *Martha*, also very well received; Mozart's Quartet No. 1, and the overtures to *L'Italiana* and *William Tell*, effectively given by the full instrumental strength of the company.

PROVINCIAL.

REIGATE.—A musical performance in connection with a bazaar took place on Thursday, June 18th, in aid of the fund for the enlargement of St. John's Church, Redhill. The principal feature of the *matinée* was the brilliant pianoforte playing of Mrs. John Macfarren, who executed a sonata of Beethoven, and pieces by Weber, Brissac, Wallace, &c., to the great delight of a fashionable audience. Miss Bessie Emmett, also, made a very favourable impression by her effective rendering of several songs, including G. A. Macfarren's "Late, so late," given with much fervour and intensity, and a *valse* of Rosario Asca, which happily displayed the brightness and flexibility of her voice.

WAIFS.

Signor Bottesini has arrived in Paris.

Rumour says that M. Obin is about to retire.

Twelve of the Parisian theatres have closed their doors.

Mrs. and Mr. Joseph Robinson, from Dublin, are in London.

Moscheles, the renowned composer and pianist, is in London.

Felicien David's *Herculanum* was to have been revived at the Grand Opéra on Friday week last.

Vieuxtemps has been prevented coming to England by the death of his wife. He is at present in Paris.

M. Max Graziani has written a quadrille called *The Earl*, which he dedicates to the Marquis of Hastings.

M. Bagier has engaged for his next season at the Italiens, Mlle. Irma de Murska, Signori Tamberlick, Fraschini, and Delle-Sedie.

The preparatory examinations at the Paris Conservatoire, which began on the 5th inst., were presided over by the veteran Auber.

Among the audience at Madame Arabella Goddard's second recital of the *Lieder ohne Worte* and the posthumous *Preludes and Studies* of Mendelssohn were Mlle. Adelina Patti and Mr. Costa.

An electric organ, built by Mr. Barker, has just been opened in the Parisian Church of St. Augustin. It appears to have given great satisfaction.

Count Guédeonoff, director-general of the St. Petersburg Imperial Theatres, is now in Paris, negotiating with M. de Saint-Georges for a new ballet.

HORACE MAYHEW'S LAST "MUSICAL PROBLEM."—"Why do players on the violoncello always take snuff?" Note (by Printer's Devil).—"Nobody Nose."—Punch.

The third and last recitals of Madame Arabella Goddard and Antoine Rubinstein took place consentaneously, the one at St. James's Hall, the other at the Hanover Square Rooms.

M. Lenz, the enthusiastic author of *Beethoven et ses trios styles*, is now writing a critical and biographical work upon the composer of *Der Freischütz*. He is at present in Dresden looking up materials.

Madame Rey-Balla (Mr. Gye's *débütante* of to-night) had a very successful benefit performance at Seville. She sang in two acts of *Macbeth*, the second act of *Fra Diavolo*, and the trio from *I Lombardi*.

L'Art Musical has the following:—"Three pianists have been heard in London at three concerts given by the New Philharmonic Society. They are MM. Jaell, Lubeck, and Rubinstein. Of these the last obtained the least success."

That admirable "buffo," Signor Scalese, left London for Paris unexpectedly, the other day, for reasons which, as they say, "have not transpired." Signor Scalese is a loss to any theatre, seeing that he is the best living buffo after Ronconi.

La France Musicale wants to know (referring to a paragraph in *L'Evenement*) who is the "Hugo Pierson," spoken of as a celebrated composer. Our contemporary will be glad to learn that Hugh Pierson wrote an oratorio called *Jerusalem*, once performed at the Norwich Festival, and once at Exeter Hall.

Mr. Zerrahn, the conductor of the Boston Philharmonic Concerts, and musical director of the recent great Festival at Boston, is in London for a short visit. He was present at the Handel Festival, at the Philharmonic Concert on Monday, and is busily employed in judging for himself of what is going on among us just now in the art of which he is himself a distinguished professor.

The monster Tower drums which were used at the Handel Festival held in the Crystal Palace this year, were originally manufactured for the Great Handel Festival held in Westminster Abbey, in 1784. They were called "Tower" drums owing to the fact that one of the heads was made from the skin of the celebrated lion, known as the "Monster Leo," which was exhibited at the menagerie kept at the Tower of London about that period—a circumstance now almost forgotten. They were supplied by Messrs. Potter & Co., the military musical instrument manufacturers, of London and Aldershot.

A learned morning contemporary, in the course of a brilliant article on Madame Schneider and *La Grande Duchesse*, thus defends its favourable opinion of the music of M. Offenbach:—

"About the light and piquant music of M. Offenbach nothing can be said that has not been said over and over again. That the almost universal popularity it has obtained—and it is notorious that only musicians who, in the aggregate of the human race, are, happily or unhappily, as people may think, in a minority, condemn it—must be founded on some quality or qualities not possessed by every composer, or indeed by one out of a hundred composers, who throw off what they write in the same careless *ad captandum* manner, is incontestable. Wherein the special charm may lie we do not pretend to decide, but the charm is there, and those who feel it may not be curious to analyze their impressions; content to be amused, they know not how and care not wherefore."

The argument is incontestable, and the eminent composers of "Cham-pagne Charley," "Not for Joe," &c., ought to be obliged to our contemporary for putting it into their hands.

MADAME PAREPA-ROSA.

Our readers were informed last week that Madame Parepa-Rosa and her husband are *en route* to California. We take the following impassioned account of their farewell performance in New York from the *Tribune*:—

"The concert last night at Steinway Hall, with all its excellence, was rather a melancholy celebration, being a leave-taking between one of the most estimable vocalists who has ever visited us, and a public who have been for several years her admirers and friends. Madame Parepa has enjoyed an almost unparalleled popularity in New York, and she has richly deserved it. She has sung for us in every style of music, and in all has sung superbly. She has given to the concert-room a brilliancy to which it is not too familiar. She has illustrated the lyric stage with several performances of unexpected excellence; and in the grand strains of the oratorio she has won a glory which no woman in America ever won before. We shall miss her deeply during her absence, and it will be hard for anyone to please us in her place. Last night, to bid her good-bye, she had a fine audience, and they seemed to enter into the spirit of the good old song, 'Auld Lang Syne,' which, with others of her departing *troupe*, she gave at the end of the evening. This is an inconstant world (as somebody remarks somewhere), but in her case we may be pretty sure that old acquaintance will not be forgotten. Her part of the programme last night included several ballads, Gounod's 'Ave Maria,' with violin, piano, and organ accompaniments, and a cavatina from *Semiramide*.

An electric organ, which will shortly be opened by Mr. Glover Wesley, is being built by Bryceson Brothers & Co. for Christ Church, Camberwell. This organ is to be placed in a chamber on the south side of the chancel, above the vestry, but the organist will sit on the opposite side, amongst the choir, some fifty feet distant from the organ. The electric system is forthwith to be applied to the organ in St. Michael's Church, Cornhill, Messrs. Bryceson's contract having been accepted for the entire reconstruction of this large organ. The manuals will be placed at a distance of thirty feet from the instrument. Various pressures of wind and other improvements will also be introduced.

THE CLAPHAM JUNCTION ESTATE.—The first portion of the Bolingbroke Park property having been entirely disposed of, the usual allotment took place on the 24th inst., at the offices of the Conservative Land Society, and a large sale thereof was effected. The competition for special plots was so great that as high as £50 was paid for a right of choice to secure priority of selection. Some notion of the high prices which suburban freehold land will fetch near a railway station is afforded when it is stated that the 113 plots sold in the first allotment ranged in price from £58 up to £1,000 per plot, and plots in the second portion were sold from £58 up to £400 each.

MUSIC RECEIVED FOR REVIEW.

DUFF & STEWART.—"Vive la joie," by E. Sauerbrey; "A Sister's Love," by C. Gounod; "The Golden Heart," by G. A. Macfarren; "A Dream of Enchantment," by E. L. Hime; "Daybreak," by E. L. Hime.

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